

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



MARQUERITE FEALY.

THE NEW YORK DRAMATIC MIRROR.

Feb. 6, 1892.

AT THE THEATRES.

Cleopatra.

From a certain standpoint, Fanny Davenport's Cleopatra is emphatically satisfactory. The tempo, which is emitted in Bernhard's version of the play, is, without doubt, one of the most realistic stage effects ever seen on this stage. The costumes, grouping, and minor details are picturesque and extremely effective.

Fanny Davenport is seen to better advantage in other roles. Her conception of Cleopatra is not that of the Queen of the Nile as she is generally represented.

Melbourne McDowell made a handsome Antony. His acting was painstaking.

Union Square.—O'Dowd's Neighbors.

On Monday night O'Dowd's Neighbors, one of the most popular farce comedies on the road, was given, opened for a two weeks' engagement at this house.

The piece is well known in this city, having been seen here a number of times.

Mark Murphy, supported by a strong company, was warmly welcomed by an enthusiastic audience that filled the theatre to its doors.

The play will undoubtedly do a large business at the Union Square.

Jacobs'.—The Fast Mail.

Realism is the demand of the day, and The Fast Mail supplies this demand fully. It is, in addition, interesting and cleverly constructed.

The company is composed of competent people, and acted the starting scenes naturally.

The large audience was enthusiastic. It is a foregone conclusion that the box-office will prosper during the engagement.

Nibbs'.—A Bunch of Keys.

A Bunch of Keys is one of the first of Charles Hoyt's farce-comedies, but not one of his best. It is amusing—and that is all.

The present company is not particularly bright or clever, with the exception of Ada Bothner, who, as Teddy Keys, seemed to please the large audience immensely.

Windsor.—Natural Gas.

The first appearance on the East Side of Natural Gas attracted a crowded house at the Windsor on Monday night. The piece evoked roars of laughter and rounds of applause.

H. V. Donnelly as Christopher Bluff, Edward Girard as W. O'Rourke, George P. Murphy as N. E. Howell, and Kitty Kersale as Jimpey, made all the fun.

May Howard, who is a favorite on the Bowery, was greeted rapturously.

People's.—Mr. Barnes.

The annual visit of Mr. Barnes of New York to the People's Theatre attracted a large audience on Monday night.

May Wheeler, who plays Marina Paoli, was well received. Both Sheridan Block as Count Danello and Emma Field as End were effective. The rest of the cast was satisfactory.

At Other Houses.

The Last of the Hogans is among the first in theatrical menu now offered to the public.

The Lost Paradise at Proctor's shows no abatement of success.

The Lion Tamer has struck the nail of popular approval on the head. Laughter rules at the Broadway.

Squire Kate presen's the Lyceum favorites in an entirely new line of characters. Self-sacrificing Georgia Cayvan gives up Herbert Kelsey and a to time at each performance amid the opened-eyed admiration of large audiences. A new piece, from the French, is in rehearsal.

For Money at the Star has been enlivened by the introduction of a sea song, "Leave Ho," which Commodore Crane sings in the second act.

Time does not stale nor custom weary the infinite variety of The New City Directory at the Bijou.

Nano continues at the Casino to the refrain of a prosperous chunk at the box-office.

A Straight Tip does not lack auditors at the New Park.

The Junior Partner continues to please at Herrmann's.

This is the last fortnight of Miss Helyett at the Standard.

Jim the Penman's career has pleased the public at Palmer's. On Wednesday evening Sydney Granby's The Broken Seal, which is an ala stat on of The Village Priest, will be produced for the first time here.

Blue Jeans shows no signs of wear at the Fourteenth Street Theatre.

Koster and Bial's is once more affected by the gilded youth of the town. Carmenita disrupts up on the stage each evening.

Maggie Cline, Frank McNish, and others almost as amusing, make a capital bill at Tony Pastor's this week.

Mme. DILIGENTI'S MATINEE.

Madame Marazzi-Diligenti, the Italian actress, who came to this country a few months ago, has not yet appeared in New York. In order to introduce her to the metropolitan public, A. M. Palmer has generously placed Palmer's Theatre at Madame Diligenti's disposal for a testimonial performance, on the afternoon of Thursday, Feb. 25.

Madame Diligenti will appear in selections from two of the characters in which she has won distinction abroad, playing them in English. Minnie Maddern Fiske has volunteered to play an act from *In Spite of All*, emerging from private life on this occasion for the purpose of assisting a sister artist, Madame Tavary, the celebrated opera singer;

Cyril Scott, by the kind permission of Charles Frohman, and Vincent Sternooy have been among the first to volunteer.

Madame Moleska and Charles Frohman, hearing of the prospective performance, have already bought boxes for this testimonial. Madame Diligenti is a charming woman, and she has made many friends during her sojourn among us. Curiosity to see an artist whose European reputation is all in her favor will doubtless fill the house.

THE WIDE, WIDE WORLD.

The Wide, Wide World, a melodrama by Alexander McLean, was successfully produced at the Opera House in Port Jervis on last Friday evening.

The title role is not a misnomer, as the scenes are laid in England, Paris and New York. Although the plot revolves on the time-worn forgery perpetrated by a good young man under the influence of liquor, it is developed in a remarkably strong and original manner. The hero escapes from penal servitude, reforms, and becomes a wealthy man in New York. His long-lost daughter is about to be abducted by the villain whose plans are foiled by a detective. The scene of the abduction is in front of the Little Church Around the Corner, where services are being held, and is very beautiful and effective.

In the prologue of the play a fine view of Paris by night is given.

Helen Blythe, who is starring in this piece, made a pronounced success in the dual role of a mother and her daughter. The star is supported by a strong company, including Mason Mitchell, J. F. Brian, M. W. Raleigh, E. C. Mackay, Al Harris, Gustave Verke, Pauline Davidson, Eva Barrett, Josie Sisson, and Marion Townsend.

NEW POLICY AT HERRMANN'S.

Beginning May 1, a new policy will be inaugurated at Herrmann's Theatre.

Instead of allowing stock companies to occupy the stage for months at a time, the management will book high-class combinations for limited engagements.

W. H. Morton, who has been the able manager since Mr. Herrmann undertook to direct the fortunes of this house, will continue to act in that capacity.

THE ENSIGN.

Frank H. Wilson, the correspondent of *The Mirror* at Trenton, N. J., writes:

The Ensign, that promises to take a strong hold on public favor, received its initial production here Jan. 30. William Haworth, its author, and Manager Jacob Litt came on to see it safely launched. They, as well as the company, had the pleasure of finding a magnificent house, which grew in enthusiasm as the stirring incidents of the play developed.

The scenes on the man-of-war were greatly admired, and will add considerably in making the play a great "go." The plot is purely American, and combines patriotism, love-making, and comedy in nicely-balanced portions.

Between the second and third acts, while the stage was being set to show the gun deck of the man-of-war, one of the pulley ropes broke, and the heavy scenery fell with a crash, doing considerable damage to the company's property.

JANE COMING BACK.

Jane left New York in the height of its success. Its prosperity out of town has been remarkable. In Philadelphia it made such a hit that its time was extended by buying off another attraction, and it remains there until Saturday night.

Next week Jane will be at the Park Theatre, Brooklyn. A week from next Monday it will open at the Standard for a run, succeeding Miss Helyett, the business of which in this city has not been large.

FRED. PAULDING PROSPERING.

Frederick Pauldung sends word to *The Mirror* that, in the face of the worst theatrical season in years, The Struggle of Life is more than holding its own.

In many places it has done the best business of the season. At Minneapolis, last week, people were turned away at every performance.

The Struggle of Life will play along season. In many cities it will play return engagements. The season is booked solid, and Mr. Pauldung is now booking for next season.

HERMANN VICTORIOUS.

Professor Hermann states without any badmouthing or fear of contradiction that he is in possession of and is sole owner of U and I.

Georg W. Lederer's assertion, last week, that he, Lederer, is the owner of U and I, is stamped by Hermann as false, and the stamping is given weight to by the law, as denoted by the Superior Court of California.

Professor Hermann gives warning through *The Mirror*, that he will hold responsible all managers that permit any other company than the one headed by John T. Kelly, under the direction of Jack Barnett, to appear at their theatres.

MARGUERITE FEALY.

Marguerite Fealy, whose portrait occupies our first page, is a young and charming actress. Her talents have been displayed recently as Dora Vane in *Harbor Lights*. She has been a member of the profession for a little more than eight years, and in that time has won praise for her conscientious acting as well as for her intelligent conception of the various roles assigned her. Miss Fealy is highly educated and accomplished. She has received an offer to star next season, which it is likely she will accept.

MR. GERRY'S MESSAGE

TO THE THEATRE MANAGERS OF THIS CITY.

NEW YORK, Jan. 29, 1892.

Harrison Grey Fiske, Esq.
Dear Sirs.—Managers of reputable theatres in this city ask for some amendment of the Penal Code which, at the present time, forbids the exhibition of children under the age of sixteen years. I trust that you, as their representative, will consider and consent to the following statement and views of the Society over which I have the honor to preside.

It is ten years ago, and before the passage of the existing law, children of all ages were exhibited in every dove and den in the cities of this State in song and dance by their parents and unscrupulous parents. Every night these unhappy little people were compelled to go through with their childish and frivolous performances simply to make money for their parents and at the expense of their morals, health and life. Night after night after having kept awake when they should have been abed and asleep, they were obliged to return in all weather to their miserable homes only to endure the same strain on the next evening. The legitimate drama had no need of them. Proficiency in song and dance meant lucrative engagements in theatres where the audiences were largely composed of disreputable persons. A great majority of the boys became thieves, and too many of the girls were led astray. This press was loud in its denunciation of the evil as a plague-spot on a civilized community and a slander on a respectable profession. And the result was the passage of the Act now known as the Juvenile Opera and Juvenile Ballet troumes. The first embodied juvenile song, the second, juvenile dance. The law was enforced to the letter by our Society, but it was powerless to prevent the evil beyond the boundaries of this State. Four several cases occurred where such troupes were recruited in this city from the ranks of the poor, who were beguiled by specious promises of theatrical agents, and often by a cash payment in advance. The children were taken on the road out West, where the treasurer absconded with the funds, and the unhappy girls landed in the brothels. More than one heartbroken mother applied for relief to this Society, which was powerless to undo the evil. But it was too late. The children were numbered with the lost.

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Under the present statute this Society has never interfered with the employment of a child under the age of sixteen in a reputable play in a reputable theatre where the health or morals of the child were not affected. Only on song and dance has the line been drawn by it and for the reasons:

First—Such exhibitions are physically injurious to the children. They deprive them of their natural rest and subject them to unnecessary physical efforts, which endanger disease. Thus, a child of tender years is forced to sing and dance at night, half-clad in scanty theatrical costume in a theatre where the draughts are incessant, and where the exertion of the performance constantly overheats the system, so as to render the exposure still more dangerous. Encores frequently compel additional exertions, until at the close of the performance, tired and worn-out, the child goes from the theatre through the cold and wet of the streets, to gain some little sleep as the late hour and its exhausted system permit. In the recent Bluebeard, Jr., case, some seven little children, between five and nine years old, living in Brooklyn, were repeatedly followed from the theatre, through rain and storm, to their residences, some three miles distant, and on the other side of the East River. They did not reach their homes until half an hour after midnight, and were then so tired as to be found asleep in the cars; and this occurred night after night in succession while the play was produced.

Next, the children lose their education. Their minds are never in a fit condition to study, for when not actually performing they are absorbed with their stage business, which to them is far more palatable. And they gain nothing in return for the loss of their education. Singing in public at an early age almost invariably strains and cracks the vocal chords, and in many cases what care might in time have proved to be a fine voice has been prematurely wrecked and destroyed.

Do not misunderstand me. The distinctive point made by the Society is that neither the song and dance, nor either, are essential to the proper education of a child in the legitimate theatrical profession; that both entail physical exertion which is injurious to its future welfare; that the profession does not necessarily need them; and that the only means for them eventually is the dive and the concert hall, where their lives usually turn out.

Case after case on the records of the Society proves this assertion. This is not a mere matter of opinion. A effort was made to overturn this law in 1886, the first and only attempt. Mr. Austin Daly wrote the Society's brief as follows:—"After experience of over twelve years as manager of a theatre in New York City has satisfied me that, except in cases where the presence of a child is absolutely necessary as a component part of the play, and with which the law at present does not necessarily interfere, the use of young children is of no practical benefit, but rather a disadvantage. For instance, in the play of *Cinderella* at School, now performing at my own theatre, over thirty school-girls are represented by young ladies instead of children, and I believe the piece is thereby made more interesting and more effective, as the mighty favor of crowded houses proves. Similar experiments with children have resulted differently." This letter was supplemented by the following one from the late lamented Lester Wallack:—"In answer to your inquiry as to my opinion of employing children on the stage, I entirely agree with Mr. Daly that it is needless and hurtful except when a character represented by a child is a component part of a play and indispensable to the plot or story." And as to the law, Messrs. Abney and Schaeffer, then managers of Booth's and the Park Theatres, New York, and the Park Theatre Boston, wrote:—"The action of the Society in influencing the passage of the present law commands our hearty approbation. We do not discover that the absence of very young children from the stage of our different theatres has been in any way detrimental to our interests, nor do we think that any first class theatre would be benefited in the least by allowing them to take part in any entertainment."

I do not for a moment suppose that the reputable gentlemen whom you represent knowingly contemplate the sanction of any such state of affairs as history has shown will inevitably result from again opening the doors to juvenile song and dance on the stage. There are eight successful plays running to-day in this city with not a child in any one of them. The use of children in the legitimate drama is very limited, and even in the brilliant *La Cage* I do not believe that the omission of the dance by some of the children has at all affected the receipts. To restore song and dance even in a reputable theatre simply means the revival of the old evils which existed fifteen years ago. This Society cannot directly or indirectly consent or assent to any amendment of the law to that effect.

It is suggested, however, and with some plausibility, that there should be some amendment of the law restricting the employment of children in "theatrical exhibitions" to make it more explicit in terms. The Society has carefully considered this matter, and will not oppose the passage of a bill in the form enclosed. This, while not interfering with the legitimate drama in reputable theatres, will still prevent such exhibitions in pieces of evil resort. But if the only restriction should be as to health or morals being impaired, it would be almost impossible to prove a case in any disreputable theatre, as the officers might easily be denied access to both the child and stage, and the question would be one purely a matter of theoretical opinion in involving long and protracted litigation, which is alike needless and undesirable.

But I sincerely trust that those whom you represent will not insist upon any such issue. Gentlemen of their social standing, experience and intelligence, surely do not desire to fill up the dives and concert saloons with the unfortunate little people whom they may temporarily employ in their own reputable theatres, but who, when discarded by them, must resort for a living to the only market open for their attractions, with the prospect of rapid disease, a speedy death, and an early grave.

I have the honor to remain,

With great respect,
ELBRIDGE T. GERRY, President, &c.

The *Lacelet* is doing good service in its Sanitary Commission on the Ventilation of Theatres.

SHE COUNTS MARY TREE.

Miss Lillian Kennedy in her latest success She Couldn't Mary Tree has just finished a short tour through Kentucky and Tennessee where she had the satisfaction of playing with but two exceptions to the largest business of the season in all the places visited by her. This is a record of which she may well feel proud considering the financial condition of the South at present. She has certainly a great hold on the public, and is one of the best paying stars on the road.

NEW YORK THEATRES.

PALMER'S THEATRE.

Broadway and 5th Street.
Evenings at 8:30.
Matinee Saturday at 2.

Drama in five acts, by Sydney Grundy, Esq., entitled

THE BROKEN SEAL.

Ent

THE NEW YORK THEATRICAL MIRROR.

SUCCESS!**THE MIRROR'S IMPORTANT
MOVEMENT SPLENDIDLY
STARTED.**

The Odious Law Against Children on the Stage Finds Powerful Opponents Judge Dittenhofer's Tireless Efforts and Mr. Gerry's Concessions The Spasms of Mr. Fiske's Truly Good and Philanthropic Personal Enemies Friday's Farce and Friday's Regular Meeting The Details of the Good Work From the Beginning Up to Date.

Two weeks ago to-day **THE MIRROR** said editorially that this community desired a change in the law prohibiting the appearance of children on the stage. We expressed the opinion that an amendment embodying the people's will, and fitted to the exigencies of the situation, could be secured without great difficulty.

"Of course," we added, "the form of the amendment demands careful scrutiny and sober consideration. It must strengthen the humane purpose of the existing law and remove its objectionable and oppressive features."

We advised the managers of New York theatres and the officers of the reputable theatrical associations, such as the Actors' Fund and the Actors' Order of Friendship, to meet, agree upon a suitable amendment, and appoint a legislative committee. "It is first of all requisite," we continued, "that one or more of the prominent managers of this city shall take the initiative in convening their brethren. Who will come forward and set the ball in motion?"

Then we waited several days. Nobody came forward.

The daily press went on attacking the obnoxious law and abusing Elbridge T. Gerry. Managers continued to express disgust with the situation, but that was all. As usual in these cases talk was plentiful, and practical work was scarce.

After waiting five days **THE MIRROR** determined to wait no longer, but to take the matter in hand itself, and start a movement which should accomplish the result desired. Mr. A. H. Ford, an independent journalist, who had been firing effective broadsides into the odious law through the columns of the leading daily newspapers for several weeks—and whose disinterested service in this cause cannot be praised too warmly—volunteered to assist us.

Mr. Ford saw ex-Judge A. J. Dittenhofer, who promised to furnish us with the draft of an amendment that would form a basis for operations. We received that draft on the Saturday before last. It consisted of the addition of the following italicized words in sub-division 3 of Section 292 of the Penal Code, making it a misdemeanor for a parent or guardian to procure or consent to the employment of a child:

"In peddling, singing or playing upon a musical instrument, or in a theatrical exhibition *in regard to the health or morals of the child, or in any wandering occupation*."

ORGANIZATION BEGUN.

We next drew up a paper, to be signed by theatre managers and others interested in the theatrical business who approved of the foregoing amendment and who were willing to pledge their support "to any proper movement that might be made to secure its passage," and to hold themselves ready to attend a meeting to be called for the purpose of bringing the matter before the legislature during its present session.

Mr. Ford saluted forth with this document on Saturday afternoon. By Monday night he had secured the signatures of Edwin Booth, president of The Players; A. M. Palmer, president of the Actors' Fund; Alice Fischer, chairman of the executive committee of the Twelfth Night Club; T. Henry French, Garden Theatre and Grand Opera House; Daniel Frohman, Lyceum Theatre; Frank W. Sanger, Broadway Theatre; Theodore Moss, Star Theatre; H. R. Jacobs and W. A. Edwards, Jacobs' Theatre; Hoyt and Thomas, Madison Square Theatre; Rudolph Aronson, Casino; W. H. Morton, Hermann's Theatre; J. M. Hill, Union Square and Standard Theatres; J. Wesley Rosenquest, Bijou and Fourteenth Street Theatres; Proctor and Turner, Proctor's Theatre; Charles and Theodore Rosenfeld, Thalia Theatre; William H. Dunlevy, Park Theatre; Edward Harrigan, Harrigan's The-

atre; A. H. Canby, manager Francis Wilson; Charles Frohman, manager Frohman's companies; and H. S. Taylor, J. A. Brown, Klaw and Erlanger; Mrs. E. L. Fernandez; J. J. Spies, Simmonds and Brown; Marks and Norman; and Colonel Milliken, dramatic agents.

MR. STEIN'S PROMPT ACTION.

This list of names, and some account of the progress we had made, appeared in our last issue. The ink was scarcely dry on **THE MIRROR** when we received word from several managers interested in the movement that Assemblyman M. J. Stein had sent them a circular letter, of which the following is a copy:

NEW YORK, Jan. 21, 1882.

DEAR SIR: I herewith enclose you a copy of a proposed bill which I will introduce in the Legislature on re-convening to-morrow Tuesday evening. I would suggest the propriety of the theatrical profession appointing a Legislative Committee, with whom I would be very happy to consult at any early convenient time.

Yours very truly, M. J. STEIN.

Assemblyman Stein's bill proposed, first, to insert in the preliminary paragraph of Section 292 the words, "without the knowledge and written consent of the parent or guardian of such child" after this language of the section: "A person who employs, or causes to be employed, or who exhibits, uses or has in custody, or trains for the purpose of the exhibition, use or employment of any child apparently or actually under the age of sixteen years."

Further on in this section Mr. Stein proposed to insert the words: "Provided, however, a certificate shall first be had from a practicing physician that the employment of such child provided for in the subdivisions 1 and 3 of this section is not detrimental, dangerous or injurious to the life, limb, health or morals of the child." These words were to come after the words "Or who having the care, custody or control of such a child as parent, relative, guardian, employer or otherwise sells, lets out, gives away, so transmits or in any way procures or consents to the employment, or to such training, or use of exhibition of such child, or who neglects or refuses to restrain such child from such training, or from engaging or acting."

Inasmuch as on its face Mr. Stein's proposed amendment went much farther than the views of conservative theatre managers or those who had a regard for public opinion, we likely to follow, and as there were many good reasons why a proper understanding should be had and relations opened between the managers and Mr. Stein, it was deemed advisable to take immediate steps to that end.

MR. FISKE VISITS ALBANY.

A. M. Palmer, who was one of the first managers to pledge his support to the movement, sent a message to Harrison Grey Fiske early on Tuesday afternoon asking what should be done about the proposed Stein amendment. Mr. Fiske had interviews with Mr. Palmer and Frank W. Sanger—two representative managers who had given **THE MIRROR**'s effort the heartiest support—and both gentlemen desired Mr. Fiske to visit Albany in their behalf and in that of the New York theatre managers who had signed the pledge of cooperation, to confer with Mr. Stein, and to induce him, if possible, to postpone introducing his bill until the managers could meet and formulate their wishes. Accordingly the following dispatch was sent to Mr. Stein:

NEW YORK, Jan. 21, 1882.
To M. J. Stein, Assembly Chamber, Albany.
Kindly defer presenting your bill to the Assembly until you have seen our representative, Mr. Fiske, who will see Albany at ten o'clock to-night.
A. M. PALMER and FRANK W. SANGER.

Provided with a letter of introduction from Mr. Sanger to Mr. Stein explaining the objects of his journey, and with letters from Mr. Palmer to Senator Cantor and General McMahon saying "you may rely implicitly upon any statements Mr. Fiske may make, as representing the views of managers," Mr. Fiske started for Albany on an early train in the evening. Arrived there he found that the Assembly's evening session had closed. Mr. Stein called upon Mr. Fiske at the Delavan House, and a long discussion of the question at issue ensued.

MR. STEIN'S POSITION DEFINED.

Mr. Stein said that he had thought it wise to go ahead and introduce his bill that evening with a few minor alterations necessitated by the haste with which the original draft had been made. He said that the legislative session would be shorter than usual this year, and therefore expedition was necessary and every day was precious. The bill had been read and referred to the Committee on Codes. When it was taken up by that body for consideration any changes which might be desirable, or an entirely new substitute for the original bill could be introduced. Meantime no time would have been wasted.

Mr. Stein said that early in January he had thought of preparing an amendment to the obnoxious law, but he had waited until the theatre managers should give some practical sign of wanting it. When he was in New York the day preceding he heard of the movement started by **THE MIRROR**, and he

decided to take action at once on his return to Albany.

I wish you would say to the managers, said Mr. Stein, "that I sympathize heartily with their position in this matter, and that I am ready to do anything that is right and proper in their interest."

Do you approve of the plan that has been suggested of providing by law for a commission composed of the President of the Actors' Fund, the President of the S. P. C. C., and a physician appointed by the Mayor of New York, either to investigate and decide upon complaints regarding children performing on the stage, or to issue licenses for their appearance?

At first glance that idea seems to be a good one. Judge Dittenhofer's amendment also seems to fit the requirements. But, as I said, let the managers come together, appoint a committee empowered to determine upon and approve an amendment, and then to meet me.

Will it be necessary for representatives of the managers to appear before the Committee on Codes and advocate the passage of such a bill?

It might not be necessary, but if Mr. Gerry should appear to argue against it, it would then be desirable. It might be a good plan also to send here some of your representative actresses that have been on the stage since childhood. They would be able to give personal testimony in favor of the bill, and they themselves would be the best evidence of the non-injurious results of juvenile connection with the stage.

Other matters relating to the measure were discussed in all their bearings and when the interview closed a definite plan of action had been mapped out.

Mr. Stein is a lawyer, an energetic, forceful legislator, and he is a sincere friend of the stage. He is a member of the Committee on Codes, to which his bill has been referred. The other members of this Committee are Assemblymen Shields, Webster, Sulzer, Judd, Southworth, Patten, Kennedy, Malby, Varney and Woodbury. Immediately after the presentation of the bill Mr. Gerry telegraphed to Mr. Sulzer asking the Committee to appoint a day when he could be heard on the subject of the amendment. Mr. Sulzer replied, appointing a hearing for to-morrow (Wednesday).

THE MEETING CALLED.

Mr. Fiske talked with several influential members of the legislature, and found a sentiment distinctly favorable to a modification of the law as it stands now. He returned to New York on Wednesday afternoon, and communicated the results of his trip to Messrs. Palmer and Sanger. By request of Mr. Fiske, Mr. Palmer then issued the following call:

NEW YORK, Jan. 22, 1882.
DEAR SIR:—I have been requested to call a meeting of managers and others interested in the movement to secure a suitable amendment to the law prohibiting children from appearing in theatrical exhibitions. Your presence, or that of a representative qualified to express your views, is earnestly desired at such a meeting, to be held on Friday, Jan. 24, at 10 a.m., at No. 29 West 46th street.

Yours very truly, A. M. PALMER.

The foregoing notification was sent to the thirty-four persons that had signed the pledge of support and agreement to attend such a meeting, and also to Oscar Hammerstein, Augustin Daly, Tony Pastor, E. G. Tammore, Abbey, Schaeffel and Grau, Frank B. Murtha, and Henry C. Miner. The list, in other words, included all managers of New York theatres, several influential resident managers of attractions, dramatic agents, and others qualified to ask the legislature of the State for a change in the State law. The gathering was not intended to be a mass meeting of the profession at large, an assemblage of the advance agents and business managers of minor traveling companies, or a gathering of the "unemployed" from the convivial haunts of the Broadway rialto. It was intended to be a meeting of those that had taken the initiative in the movement, and of those men of substance and character whose cooperation was not only calculated to carry weight with the legislature but whose deliberations would undoubtedly bear evidences of moderation, far-sightedness, and a due regard for all phases of the question of children on the stage.

OVERTURES FROM MR. GERRY.

On returning to **THE MIRROR** office Mr. Fiske found awaiting him the following communication from Judge Dittenhofer:

NEW YORK, Jan. 22, 1882.
Dear Mr. Fiske:—Commodore Gerry invited me to call upon him with a view, if possible, to arrange for a proper amendment. He is utterly opposed to Mr. Stein's bill, and I think that respectable managers will agree with his view.

Mr. Stein's bill provides that a child may appear in any theatrical exhibition upon the consent of the parents and upon obtaining the certificate of a physician that it is not injurious. That would permit the appearance of a child in a distasteful place—a dive or low concert hall—if the parent would consent and a physician's certificate were obtained. There are many parents who make much handle of their children, and we all know that physicians' certificates can be obtained very easily.

I think Mr. Gerry's Society is doing good work in preventing such exhibitions, and after fully discussing the matter with Mr. Gerry, he said he would be inclined to support an amendment like the one enclosed. It is, in effect, and will be in its operation, virtually the same as my amendment. It provides that children may appear in theatrical exhibi-

tions in a legitimate play, and a child, because he is a member of a company, is not necessarily a child. The law as it stands is not good, and I am interested in doing what I can to improve it.

Such an amendment should be adopted.

Yours truly, A. J. DITTENHOFER.

Following is the text of the amendment which was enclosed in Judge Dittenhofer's letter:

AN ACT
To amend Section 292 of the Penal Code relating to the exhibition of children in theatrical performances.

The People of the State of New York, represented in the Senate and Assembly, etc., etc., doth enact as follows:

Section 292 of the Penal Code is hereby amended so as to read as follows:

In peddling, singing or playing upon a musical instrument, or in an theatrical exhibition except when proven to be reputable and in a respectable theatre, and the child is under the age of ten years and neither the health nor morals likely to be injured or impaired, or

This act shall take effect immediately.

Mr. Fiske consulted Mr. Palmer and Mr. Sanger separately as to the propriety of treating with Mr. Gerry. Both agreed that if a basis could be found satisfactory to the managers, and if Mr. Gerry's opposition would be removed, a meeting could gain to the object in view. Mr. Palmer emphasized the fact that the aim of the managers was not to weaken the efficacy of the law for preventing injury, moral and physical, to children, but to remove a sweeping, indiscriminate prohibition.

On Thursday morning Mr. Fiske saw Judge Dittenhofer and said that the managers would doubtless be pleased to receive Mr. Gerry's views, and to entertain any concessions he might make at their meeting on Friday afternoon. Judge Dittenhofer explained that he was giving his time and his attention to this matter *pro bono*, with no other purpose in view than to assist the managers to reach a satisfactory solution of the problem. He wished to see the law changed so that children could appear when no harm would result therefrom, but he was firmly opposed to opening the door to the very abuses which had caused the law now in force to be made eleven years ago. Mr. Fiske informed Judge Dittenhofer that Messrs. Palmer and Sanger had authorized him to obtain Mr. Gerry's views.

The following dispatch reached Mr. Fiske early on Monday afternoon:

Commodore Gerry will be at my office at four o'clock to day. Can you be present?
A. J. DITTENHOFER.

Judge Dittenhofer, Mr. Gerry, Mr. Havens, first vice-president of the S. P. C. C., and Mr. Fiske met at four o'clock. The Stein bill was discussed *pro and con*. Judge Dittenhofer explained that the theatre managers would probably not insist on a measure so radical; that he thought they were desirous to improve, not to nullify the beneficial extent of the existing law.

PRO AND CON.

Mr. Gerry defined the position of the Society clearly. He was ready to consent to a modification of the law provided it contained such protective and prohibitive features as the experience and records of the Society demanded. He would fight such a measure as the Stein bill to the utmost of his power, for he foresaw that its results would be disastrous. Should such a measure become a law, he added, public opinion would unquestionably cause its repeal inside of a year.

Finally, after considerable argument on both sides respecting a basis of agreement to submit to the managers' meeting, Mr. Gerry agreed to take the question under advisement over night, and to state his ultimatum in writing at one o'clock on Friday afternoon.

Mr. Gerry, Judge Dittenhofer and Mr. Fiske met again in the same place at that time. Mr. Gerry had written a communication to be submitted to the managers. He still remained firm on the point that children should not be allowed to sing or dance, but he was perfectly willing that they should be permitted to take part in dramatic representations.

The amendment he proposed was precisely the same as that contained in Judge Dittenhofer's letter to Mr. Fiske, which we have printed above. Its meaning is to allow children to act, but not to sing or dance. The age qualification mentioned therein Mr. Gerry said he might be willing to waive, provided the managers were willing to meet him half way.

Mr. Dittenhofer urged upon Mr. Gerry the substitution of the following words, for Subdivision 3 of his Amendment: "In peddling, singing or playing upon a musical instrument or otherwise performing in any theatrical exhibition, provided, it be proven that the theatrical and performance are reputable and that the child's health or morals will not be injured or impaired." This construction would permit singing and dancing as well as acting, and it would lay the burden of the

THE NEW YORK DRAMATIC MIRROR

Feb. 6, 1892.

MR. GERRY'S ULTIMATUM.

Mr. Gerry's ultimatum was ready to be signed, and he would be willing to meet managers, to meet their committee and go over the ground again, at such time as they expressed such a desire he would let his written communication to Mr. Fiske which will be found further on in this article stand as representing his present position.

The managers agreed at these conferences with Mr. Gerry's suggestion, and do so now, excepting that they will not be compelled to sign or fully accept his ultimatum, as it stands, nevertheless, to meet him and to discuss every point of view fairly and honestly, and to acknowledge frankly the strength of every argument that appeals to his reason.

Leaving Mr. Gerry and Judge Dittenhofer, Mr. Fiske called on Mr. Stein at his office on Park Row. An appointment was made for the committee to be appointed at the managers' meeting to wait upon Mr. Stein at his residence on Sunday afternoon at four o'clock to communicate to him the wishes of the main body.

GIANT INTELLECTS COMBINE.

While this was going on there were some new and curious developments uptown.

It appears that on Thursday evening the truly good James M. Hill, the philanthropic Marcus Mayer, and the collectively, truly good and philanthropic Marc Klaw and Abraham Erlanger had put their heads together. The grey matter in this quartette of remarkable heads was actively engaged in the stupendous task of inventing some means whereby Mr. Fiske and *The Mirror* might be deprived of some part of the credit attaching to such a desirable achievement as that of bringing about a reform of the law under whose authority rank injustice has been done frequently to managers and members of the dramatic profession.

The way did not seem clear at first, and the truly good and likewise the philanthropic wasted an alarming quantity of mental fibre before they saw a faint glimmer of light at last. Then they sent out a call for a meeting of their own to be held at one o'clock on Friday afternoon in the collectively truly good and philanthropic Klaw and Erlanger's annex, next door to Mr. Bang's well-known establishment on Broadway.

WHISKERS IN THE AIR.

Great was the interest manifested in this meeting in the back-rooms of popular beer-saloons, and on the neighboring street corners. Men were buttonholed in cafés and on the streets and asked if they were enemies of Mr. Fiske and *The Mirror*, and when such a man was found he was implored to be on hand at one o'clock.

The truly good James M. Hill, his beautiful whiskers floating on the breeze and his gentle eyes wearing an expression of eager entreaty, penetrated every convivial haunt in search of recruits, even forgetting, in his enthusiasm, to put passers-by on the back and recite home-made poems for them.

The philanthropic Marcus Mayer nearly ruined his strong intellect in trying to remember whether he had forgotten any of the "floaters" that cherished a grievance against *The Mirror*.

Their amiable congeners, the collectively truly good and philanthropic Klaw and Erlanger, turned the pigeon-holes of the desks in their agency inside out in the hunt for our enemies.

INDIGNANT "MANAGERS."

At one o'clock about twenty persons including the several truly good and philanthropic leading spirits met at the place arranged and organized what they called a "managers'" indignation meeting, to protest against their failure to receive invitations to the regular meeting of the theatrical managers and signers of the original pledge of support circulated by *The Mirror*, and to express their righteous wrath (this was the result of philanthropic Marcus Mayer's painful mental spasms) that the Editor of *The Mirror* should have been instrumental in originating and carrying through the initial stages of an important movement to benefit the managers and the profession generally. As a devoted friend to innocent childhood the philanthropic Mayer deemed it an insult that anybody should be led to suppose that he had not thought of doing this thing himself. The truly good Mr. Hill agreed heartily with the remarks of his distinguished but whiskerless colleague, and was on the point of reading a poem he had composed that morning on the back of a gas-bill when he was interrupted by a collectively truly good and philanthropic Klaw and Erlanger chorus crying aloud for vengeance on Fiske.

Finally a committee, composed of Messrs. Hill, Mayer, and Harley (the alleged Mr. Harley wears glasses, and is the business manager of something, it is said) were sent out to see Mr. Palmer, and ask why Robert Monroe, A. P. Dunlop, "Archie" Mackenzie,

and other equally representative New York theatre managers had not been invited to the half past four o'clock meeting.

PRACTICAL PHILANTHROPY.

The committee were ushered into Mr. Palmer's presence.

"You are early for the meeting," said Mr. Palmer. "Haven't you made a mistake at the time?"

The truly good Mr. Hill murmured, with some embarrassment, that they had not come to attend the meeting. Then he explained that they were sent by a meeting of managers who had not received invitations.

"I am sorry if any one has been overlooked," said Mr. Palmer. "I thought all the New York managers received invitations. Were you omitted, Mr. Hill?"

The truly good Mr. Hill was reluctantly compelled to admit that he had been invited, so had the collectively truly good and philanthropic Marc Klaw and Abraham Erlanger. But his friend, the philanthropic Marcus Mayer, had not been invited, neither had the alleged Mr. Harley, nor several other great and good men.

The committee then naively suggested that the half-past four meeting be adjourned until they could meet with the indignationists.

Mr. Palmer saw no reason for that, and declined the proposal. But he said the invited managers would be pleased to have the uninvited attend the regular meeting. Whereupon the committee withdrew, jubilant over the fortunate result of their innocent little subterfuge.

Later in the afternoon Mr. Palmer learned the true origin of the early meeting, and the curious motive behind this visitation. It was then too late to prevent the attendance of the ingenious enthusiasts from across the way, and if it had not been too late it would not have been worth while, for the work of the meeting was fully planned, the difficult business of setting the machinery in motion had been accomplished, and it was impossible for things to go otherwise than they should go at that particular stage—and we may anticipate, as they did go.

The managers, dramatic agents and others invited to the meeting arrived first. Among these were A. M. Palmer, Frank W. Sanger, T. Henry French who had declined an invitation to attend the one o'clock meeting, A. H. Canby, Al Hayman, representing Charles Frohman, Jerome Eddy, representing Frank B. Murtha, Maurice Gran, Rudolph Aronson, Theodore Rosenfeld, Mrs. E. L. Fernandez, William M. Dunlevy, J. A. Brown, J. J. Spies, Colonel Milliken, Mr. Marks, of Marks and Norman, W. H. Morton, and Harrison Grey Fiske.

JAMES AND MARCUS IN FRONT.

Then entered, led on by the truly good James M. Hill and the philanthropic Marcus Mayer, and the collectively truly good and philanthropic Marc Klaw and Abraham Erlanger, a herd of "managers," the majority of whose faces were scanned with hopeless perplexity by the managers and reporters present. They crowded around the walls of Mr. Palmer's spacious office, and seemed to be disappointed to find that there was a carpet on the floor.

There were some persons among the new arrivals, however, whose identity was speedily established. Prominent among these noted managers were Benjamin Stern, partner of the philanthropic Mayer, "Archie" Mackenzie, business manager for the philanthropic Mayer, G. W. Lederman, John A. Stevens, Edward Rosenbaum, John Russell, J. Harley and W. H. Strickland.

THE MEETING BEGINS.

Mr. Palmer called the meeting to order. "I have been requested to call this meeting," he said, "and I suppose its object is to take action regarding the law prohibiting children from appearing in public exhibitions." The first business before us is to elect a chairman.

Mr. Sanger's name was proposed and seconded, and he was unanimously elected. One of the self-invited managers offered the name of Mr. Harley for secretary, and the crowd from the vicinity of Mr. Bang's place shouted "Aye" with an emphasis that showed that lung power was not the least of their more or less useful qualifications.

Then the philanthropic Marcus Mayer arose, and—while the truly good James M. Hill smiled approval and the collectively truly good *electors* Klaw and Erlanger panted with undisguised joy—he offered a portentous resolution that no "outsider" be permitted to address the managers. The unknown managers in the rear vociferously passed this resolution, while the philanthropic Mr. Mayer—with a supernaturally pale countenance—sat down—for a moment.

This remarkably brilliant piece of politics, which the philanthropic and the truly good had laboriously prearranged, and which the invited theatre managers could not understand, gave the utmost satisfaction to the inventors thereof, and as it produced no other effect whatever, it probably served its purpose excellently.

The truly good and the philanthropic, not daring to risk the awful possibility that their jewels of eloquence might not be caught by the reporter's pencil and set in the columns of the Saturday papers, next requested that the reporters should be admitted, unless it was "a star chamber proceeding." It was not a star chamber proceeding, whereupon, the truly good and the philanthropic's anxious eyes were rewarded by the appearance of a squad of reporters, note-books in hand, on the horizon.

BUCKLING DOWN TO WORK.

Chairman Sanger directed the secretary to read Stein's bill. A motion was then made that a committee of five, besides the chairman, be chosen to meet Mr. Stein on Sunday to settle upon a satisfactory amendment to the law. This was carried. As the chairman was about to appoint this committee the philanthropic Mr. Mayer jumped up and hastened to say that the resolution called for an election of the members of the committee by those present. As the philanthropic evidently feared that the chairman might accidentally leave him off the list, the truly good Hill and the rest sustained his contention. Thereupon T. Henry French, A. H. Canby, W. M. Dunlevy, Frank B. Murtha and the philanthropic Mayer were severally named and elected. Mr. Palmer declined a nomination to serve on the committee on the score that he had no time to devote to the matter.

Mr. French then said that there was another law, which forbade children under sixteen to attend the theatre without their parents or guardians, that ought to be amended. The matter was referred to the legislative committee.

MONEY TALKS.

Then occurred some rambling talk between the philanthropic Mayer and the truly good and philanthropic Klaw as to whether the committee should pay its own expenses to Albany or whether the managers should pay them. The latter suggestion caused a sensation and there were signs of a revolt among the uninvited. Questions were asked regarding the \$1,000 in the treasury of the defunct Managers' Association, and the threatened revolt subsided. It was finally settled that the committee would defray its own expenses, a happy conclusion that brought joy to the countenances of the uninvited.

Mr. Fiske then addressed the meeting, briefly describing what had been done previously to delivering the messages sent to the managers by Assemblymen Stein and Commodore Gerry. Mr. Stein wished him to say that he would make any changes in the amendment that they saw fit, and he added that the prospects of the passage of a remedial act by the legislature were most favorable.

The meeting was then adjourned, to reassemble to-day (Tuesday) at half-past four, when the report of the legislative committee will be heard. The truly good Mr. Hill and the philanthropic Mr. Mayer made their exit, followed by their admirers.

MESSRS. BOOTH AND ABBEY WITH US.

Before the meeting Mr. Palmer received a dispatch from Henry E. Abbey, dated at Macon, Ga., which said: "We have suffered probably as much, if not more, than any other manager from the workings of the law. Please put our firm down strong, as we will do everything in our power to assist."

A letter from Edwin Booth ran as follows:

THE PLAYERS.

My Dear Mr. Palmer:
Your "call" for the managers' and others' meeting this afternoon against the law prohibiting children from appearing in public exhibitions, has reached me when I am not able to attend or to send a suitable substitute.

I trust, however, that the law may be amended. As it stands at present it is, to my thinking, too rigid and requires modification.

My experience of children in theatrical exhibitions has been very limited, and only when their health is affected by *late hours*, can I find reason for objection to their employment on the stage. In other respects, I see no cause for this prohibition.

Truly yours, EDWIN BOOTH.

EMINENTLY SUCCESSFUL RESULTS.

The results of this meeting were eminently satisfactory. The proceedings conformed to the purposes for which it was called, the legislative committee—with one exception—was formed of representative, conservative, level-headed men, the action of the managers was sagacious and in harmony with the expressed wishes of Mr. Stein and *The Mirror*, and we have no doubt that the good work which we are proud to say that we began and which we turned over in the most encouraging condition to the managers on Friday afternoon, will be carried on to a triumphant conclusion. Little remains to be done now, for the progress of the measure at Albany will be guided by Mr. Stein's experienced and energetic hands.

It is no small privilege for a journal to have taken the initiative, concentrated all the elements of success, and started, with a resistless momentum, a movement that managers and the profession have waited for passively for many years. Therefore, *The Mirror* rejoiceth exceedingly.

As for the personal enemies of *The Mirror*

and of *The Mirror*'s editor, it only remains to be said that we are proud of them—every one of them. It is not every journal that can count among the enemies that it has made in the course of a career spanning a dozen years a collection that eloquently suggests, by force of antithesis, the standing, character and influence it has acquired.

We are glad to have been the cause of bringing these personal enemies and their hangers-on to take even a perfunctory interest in the laudable work of securing suitable amendment to an odious law, which has caused annoyance, loss and hardship to hundreds of managers, parents and children. Whatever the motive, they have been induced for the first time on record to take a practical interest in something designed to benefit the stage, and for that reason we have additional cause to feel satisfied with our success.

THE COMMITTEE VISIT MR. STEIN.

At four o'clock on Sunday afternoon the Legislative Committee (with the exception of Mr. Sanger, who was unavoidably absent) called on Mr. Stein at his residence in Fifth Street, according to appointment. The members were accompanied by Judge Dittenhofer, who had already counseled them respecting the preferable form of the proposed amendment.

Some discussion ensued. Judge Dittenhofer urged the adoption of an effective yet conservative measure. Such an agreement, substantially on the lines of the original draft made by Judge Dittenhofer, was finally reached by Mr. Stein and the committee.

This proposed amendment, or rather this substitute for the Stein amendment, is to the effect that children may appear in theatrical exhibitions, if not injurious to health or morals.

The amendment consists in transposing the prohibition directed against peddling or "any wandering occupation" to subdivision 2 of the existing law, where it properly belongs, and in adding the italicized words in the following amendment of subdivision 3:

In singing or playing upon a musical instrument, or in a theatrical exhibition, *except where the same would be dangerous or injurious to the health, health or moral of such child*.

This proposed amendment will undoubtedly meet the approval of managers and everybody in the profession.

The committee will meet at three o'clock to-day (Tuesday) and will report at half-past four to the meeting of managers.

The Committee, most probably accompanied by Judge Dittenhofer, will leave for Albany on Wednesday morning at 9 o'clock. At 3 o'clock in the afternoon they—and Mr. Gerry—will have a hearing before the Committee on Codes of the Assembly.

Mr. Stein thinks that the latest amendment to be discussed will pass if it be presented as it now stands.

The full text of Mr. Gerry's message to the managers will be found on page 2 of this number.

WANTED, at Ferris Grand Opera House, Mexico, Mo., for Feb. 23, 24, 25 (third annual inter-state horse sale, first-class burlesque company, or other good attraction. One or all dates.

MATTERS OF FACT.

Esther C. Moore, who was very successful as *Gurthia in Money Mad*, is at liberty.

A first-class burlesque company is wanted for Feb. 23, 24, 25 at the Ferris Grand Opera House, Mexico, Mo. The third annual inter-state horse sale is held on those dates.

"My Childhood's Happy Home" is the title of a new song and quartette, which is thought highly of by professionals who have heard it.

Henry Schmitt, as attorney, warns all managers against producing an opera entitled *The Sheik*, or allowing the same to be produced in their theatres.

Gertrude Conkling has recovered from her recent illness, and is again in the cast of *Hands Across the Sea*.

G. W. Lynch, manager of Elsie Leslie's tour in *The Prince and the Pauper*, reports business to be great so far this season.

John D. Gilbert announces that he is a more valuable man than ever, as his system is filled with gold. Mr. Gilbert is well known as one of the most original comedians on the stage, and we hope that his improvement will be permanent.

The Cohen Family, who are at present touring in Peck's *Bad Boy*, report business as very satisfactory this season.

Martha Rudessell, the talented and versatile actress, has returned to New York, and invites offers for leads or genteel heavies for the rest of the season. Letters may be addressed in care of *The Mirror*.

Joe W. Spears, business manager of Evangeline, has resigned from that organization after having acted in that capacity for twenty-six weeks. He is now at liberty to accept an engagement as advance or business manager. Mr. Spears is well known as an energetic and capable man in either position.

The Athletic Club of Huntsville, Ala., want a good attraction for their benefit during this month. A comic opera company is preferred.

Lillian Rowley, who brought her tour in *The American Girl* to an end on account of illness, will reorganize after September, 1892.

CYNTHIA'S LOVERS

By CHARLES BARNARD.

Author of *The County Fair*, *Country Circus*, etc.

A Quaint Domestic New England Comedy. *

* * * A Rural Love Story of Long Ago.

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ORIGINAL AND AMUSING MECHANICAL EFFECTS.
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Charles Barnard's Successes.

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By Robert Buchanan and Aubrey Boucicault.

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ALBERT, GROVER & BURRIDGE

Scenic and Decorative Painters.

The undersigned desire to announce to managers and the profession generally that they have at last perfected arrangements, and entered into a partnership for the purpose of carrying on a high grade of scenic and decorative work.

The perfect mounting of plays in every detail relating to their artistic environment a specialty.

Crane's FOX MONEY, at the Star, an example. Drop Curtains, decorating and stocking of theatres will also receive the most careful attention.

Pending the erection of our own studio, managers desiring our services will address us at Athenaeum Building, McVicker's Theatre, or the Auditorium, Chicago. Respectfully,

ERNEST ALBERT, Int.-of the Auditorium and Chicago Opera House.

OLIVER BENNETT GROVER, of the Chicago Art Institute.

WALTER W. BURRIDGE, of McVicker's Theatre and Grand Opera House.

FRITZ STAUB **Staub and Smith** JACKSON SMITH.

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AS DOCTOR SETH SWOP

In C. B. Jefferson, Klaw and Erlanger's

COUNTRY CIRCUS.

ALEXANDER KEARNEY LEADS.

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MARGUERITE and MAUDE FEALY

LEADS CHILD ACTRESS.

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MASTER AND MAN COMPANY.

Miss Marguerite Fealy played Hester Thornberry very beautifully.—Amy Leslie in *Chicago*.

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BEGINNING MAY 1, 1892

I have decided on making Herrmann's Theatre a

High-Class Combination House.

No Long Runs, Engagements Limited.

To that end I will be pleased to have Managers of High-Class Combinations enter into negotiations with my Resident Manager, Mr. W. H. Morton.

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Thirty Operas.

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My Comrade

A musical comedy in four acts.

COMPANY AND PAPER ABSOLUTELY FIRST-CLASS.

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This week,
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IN THE WINGS.

PROFESSOR DAVID O'DALY is heartily well up in the scenes in that theater, but she is seldom made the subject of newspaper comment. There is a big, penetrating, dramatic sun at Daly's that is supposed to eclipse all lesser lights in its immediate neighborhood, and Miss Irving is now less known to the public at large and to the press than she was when her sunny presence enlivened Miss Vokes' clever company a few seasons ago. There shall be no other goddess beside Miss Rehan is the commandment inscribed on the Augustine tablets. In justice to Miss Irving, and in order to save her from a probable lecture, it is but fair to say that this paragraph and the little portrait in the right-hand upper corner are both published without her knowledge. She will be just as much surprised as her manager at their appearance.



RICHARD NEVILLE, of the *Commercial Advertiser*, knows, I suppose, as many actors as any dramatic critic in New York. He is a walking antithesis to J. Rankin Towsé, the critic of the *Evening Post*, who makes it a point not to know any people in the profession. Mr. Towsé believes that personal friendship with an actor may warp a critic's judgment of the actor's acting. This is an interesting question. Like many questions, it can be answered in several ways—according to the person or the person's mood.

WHAT brought Mr. Neville to my mind is that he writes that he has been very ill. He was caught by the grip and held fast in its clutches since the Thursday before last. Mr. Neville is a philosopher: "What can a poor devil do," he writes, "who is burning up with fever at one moment and chilled almost to numbness at another, by way of compensation for an extra heated temperature?" That is the most accurate description of the grip I have heard yet.

I saw that pretty woman and talented actress, Maude Craven, at the reception given to Modjeska at the Brunswick recently. Miss Craven has been idle since the closing of the season of The Merchant company last month; idle, that is, in the sense of not acting; her brain, however, has been by no means idle. She is cogitating the project of making a star of herself. She has the option of light comedy by an English author, and at present she rather leans to the belief that she will organize a capable company and go on tour next season at the head of it.

AWAY starring tours, it will be news to a good many of his friends that Henry Miller has abandoned his proposed tour on his own hook in Rosedale next Summer. When I last saw Mr. Miller, a month ago, he was making elaborate preparations for this tour—he had even gone so far as to order some of the costumes. But, as Charles Frohman put it on Friday, Mr. Miller "has just had the offer of his life." The offer came from Mr. Frohman himself, and it was accepted. Mr. Miller will be under the management of Mr. Frohman for a year, beginning in August. "And," adds Mr. Frohman, "he will not play in Rosedale."

I say that S. Goodfriend, the alert and able press agent for Charles Frohman, is doing the press work for the McCaull benefit at the Metropolitan. Mr. Goodfriend is actually a press agent whose copy need not necessarily be rewritten, and he never tries to impose on newspaper men. Accordingly he is unique. He was for many years on the Sun.

This week Lillian Russell appears in three very elaborate sets of new costumes. There will be a corresponding increase in the demand for seats at the box office. The gowns have been pronounced by the press agent to be the most magnificent ever seen, and Miss Russell is for some unknown reason, particularly proud to say that they were made in this country.

THE gown that she wears in the first act is green *crêpe de chine*, trimmed with Dutch handwork lace, deep flounces at the bottom, headed by a row of white, yellow-hearted daisies, with three rows of black velvet ribbon, with a Dutch lace spron, a peasant bodice of green lace, a chemise of white lace with black velvet ribbons—but there, I am out of ink and can't, for the life, of me remember the rest of the description, of which this is only the brief beginning.

"Most people," says J. W. Morrissey, of the Garden, "don't seem to know that there is any difference between opera comique and comic opera. There is all the difference in the world. La Cigale, for instance, is an opera comique, while Varney's Fanchon's Daughter—the opera that will be sung next by the Lillian Russell Opera company—is a comic opera. Opera comique verges on grand opera. Mignon, Fra Dracolo and The Barber of Seville are opera comiques, the operas that are sung at the Casino are comic operas. Don't confuse the terms"—this to a group of attentive deditors.

AFTER Feb. 13, Lillian Russell—for once, don't let's call her "the radiant" or "the fair"—will not be seen in New York until Christmas night. It will be the longest time she has ever been away from us. Her reappearance will be in Fanchon's Daughter. She will have a rollicking role—think of Lillian rolling back—not unlike La Fille de Mme Angot. Indeed, the Paris papers have likened Fanchon's Daughter to Angot.

ATTALIE CLAIRE, of Mr. French's opera company, lives at the Bartholdi with her father and mother—and, of course, a few little dogs. Who ever heard of a prima donna

without dogs? No one; no more than they ever heard of a stage sailor without a hatchet to his breeches. Miss Claire, who is a clever, frank girl, has been bewailing to me that she is invariably looked upon as a foreigner. When I sang in London in Maid Marian and The Nantucket Girl I was welcomed as "the American girl"; now, on my return to America, I am hailed as "Attalie Claire, the English singer." I have nothing to complain of as to my reception, but I will be obliged if Paulet will announce that Attalie Claire is an American girl, who received her training at the New York National Conservatoire of Music.

MISS CLAIRE is a prime favorite with the Columbia College men. When they go to the Garden, they go to see her, and her only. La Cigale might be a monologue, and please them as well, provided Miss Claire recited the monologue. The latest gift that they have brought to her is an elaborate and life-like mechanical cow, four feet long, that turns its head, gives milk, and lows. The students made a bold effort to pass the animal over the footlights, but were repulsed by the usher. Miss Claire has not yet decided whether she will remain in this country to sing next season, or return to England. Her agent has had several excellent offers from London managers that want her, and Mr. French wants her to remain here to sing in Fanchon's Daughter. The latter offer she will accept if she likes her role, which will be read and played to her this week.

THE plot of Littlebat Titmouse, Warren's old novel that is being put into a play by Emma V. Sheridan, is only being very slightly used, I understand. Littlebat is a comedy, it ends happily, the character is a new type, and it should be a capital foil to the characters that Mansfield already has in his repertoire—particularly to Beau Brummel, who is the genuine swell, whereas poor Littlebat is a counterpart whom others suspect and who even suspects himself.

LITTLEBAT will be cut out at the Garden next month, as announced, and I run up a prayer for it, as Mr. Mansfield deserves to succeed in a play in which he does not die in the last act.

RICHARD MANSFIELD, I am given to understand, has not only one, but two or three new plays that he will produce during his engagement that begins next month at the Garden. Mr. Mansfield will remain at the Garden two months. He will be followed in the Spring by the Bostonians, who will fill a Spring engagement, presenting standard opera. The Bostonians will in turn be succeeded by what is announced to be a gorgeous production of a spectacle called Sindbad, the Sailor. There will be three ballets (get out your opera glasses), and a dramatic cast of "well-known" artists.

M. W. HANLEY, manager of Harrigan's Theatre, has lived half a century, and he has a fine crop of thick, black hair on his head. Mr. Hanley has a recipe for keeping baldness at bay. "If I am going to try to make a rose blossom, do I shut it up in an air-tight compartment?" he asked me. "Not at all; I give it free-air, and plenty of it. Just so with your hair. Now, I'll tell you my secret. There's only one other man knows it, and he's Amos J. Cummings. Ventilate your head. How? Why, by having the tinsmith put a tin ventilator in the top of your hat. It costs a little money, but I'd rather pay fifty cents to the tinsmith than fifty dollars to the wagemaker. Wouldn't you?"

BLANCHE WALSH, Marie Wainwright's leading lady, has been quite ill with acute bronchitis.

IT'S all very well to say that well-balanced and thoroughly competent organizations are the most artistic, and should be, but where is the well-balanced stock company that could draw the immense audience that I saw craning its neck at the Patti concert at the Metropolitan?

IS every leading man in the land owned up to wearing a toupee, how many voices would be heard? Many more than would be generally supposed. This remark is called forth by the spectacle of Wilton Lackaye minus his scratch at a recent first night. The change was, in fact, an improvement. He looked much more distinguished and brainy, and his pale glistened with tully as much glint as did the pate of brother Joseph Howard, Jr., who sat next to him.

CHARLES FROHMAN'S NEWS.

"The season has advanced far enough for me to speak knowingly of what seems, months ago, a series of theatrical undertakings," said Charles Frohman to a *Musical* reporter. "To-day, I have fifteen companies playing, and I think that this goes ahead of anything before undertaken by a manager."

These attractions, with one or two exceptions, will play very long seasons, and some of them will play through the Summer. My most successful companies are Mr. Wilkinson's Widows, The Lost Paradise, Jane, and Men and Women. Old Shenandoah is doing excellently, considering the number of seasons it has been on the road. The production of Thermidor I confine to large cities and, when the string of cities for which it is booked has been run to an end, the play will not be acted any more—except in the repertoire of my stock company. Thermidor is not at all suited to two or three-night stands. My idea was to make an artistic production of a Sardou play in New York city. I have accomplished my undertaking and I am satisfied.

A peculiar thing about the play is that its best business was in New York. Thermidor brought me into business contact with Sardou, and the result is that he is doing other work for me.

The record of this season will show that I have not started out one production that is not still being given. I do not expect to produce any more plays in New York this season—with one exception—that is, a play by Jerome K. Jerome. In the Spring, after my company leaves, I propose to produce a comedy by Mr. Jerome. It is not yet named, but I can say that it is in Our Boys' style of play, bright comedy with a flavor of pathos.

For next season I have arranged to have my New York stock company act in a theatre of its own. Al. Hayman and Frank W. Sanger own the property, and will put up the theatre, and they have leased the theatre to myself and Messrs. Rich and Harris for a term of ten years.

The new theatre will be located on Broadway, next door to the Missouri building, and I think that I am quite safe in saying that it will be the finest stock theatre in America, if not in the world.

Mr. Drew will open under my management at Palmer's Theatre, beginning Oct. 1. He will appear in the comedy that is being written for him by Bisson and Carré, and I am now engaging a comedy company to support him. I am anxious that everything about the performance of Mr. Drew and company shall be artistic, and that he shall be looked upon as a standard attraction here. I hope also, during his off season in this country, to present him in England.

To return to my stock company. After leaving Proctor's it will be somewhat increased. Before opening my new theatre here next January, it will tour as far as California. My intention is to open the new theatre with a new American play. Besides all this, I am making arrangements to produce a comedy at some other New York theatre prior to the new year.

I have already arranged that most of the attractions out this season shall continue on the road next season. One of my strongest comedy companies will act in The Junior Partner. It will be a remarkable cast of players—stronger in names than any I have yet got together.

In connection with the long time my company plays at the Columbia Theatre, Boston, it may be interesting to say that, beginning in April, my companies will occupy the Columbia Theatre, Chicago, for nearly six months.

Who are writing plays for me now? William Gillette, H. C. De Mille, Bronson Howard, David Belasco, Sydney Rosenfeld, Clinton Stuart, John J. McNally, Harry Paulson, Haddon Chambers, Sardou, Bisson, Lestocque, Carré, Jerome, and Nichols. Out of this combination I ought to secure a good play, don't you think so?

CRIMES' CELLAR DOOR.

JAMES B. Mackie reports business with this attraction as very large among the Hudson River towns, where they have lately been playing. He said to a *Musical* reporter: "At Rondout we had a minstrel company as an opposition attraction, but we came out ahead, although they gave the usual parade, etc."

When we played return dates this season, in most cases, our receipts have been double those taken at the first engagement.

Our next season opens Aug. 1, at Baltimore. We then play Washington, Norfolk and Richmond successively, and then go down South, opening the season at many houses in that section.

The company will comprise twenty-two people, including a troupe of *Adolphe* dancers from Paris. My brother is now in Europe securing additional novelties for next season, when I intend that my company shall be among the best.

Minnie Cunningham, the English soubrette and dancer, will probably be with us.

The present company includes Louise Sandford, Beatrix Hamilton, Fred, Darcy, Grace Vaughn, Kate Romaine, Adele Reno, Harry W. Wright, Bert J. Kendrick, The Novelty Trio, and the Grimes' Cellar Door Quartette, making a company of eighteen people." And, concluded Mr. Mackie, "The white spectre appears every Tuesday. The ladies wear diamonds, and the gentlemen smoke perfumes, and everyone is happy."

SAN DIEGO'S NEW THEATRE.

Fisher's Opera House, at San Diego, Cal., was dedicated with *clats* on January 11. Indigo was the initial attraction. The house was filled with the *clats* of the city, who appeared in evening dress. Admiral Brown, of the flagship *San Francisco*, accompanied by his wife and a party of officers, occupied one of the boxes, and in an adjoining one Captain Remey, of the *Charleston*, and his staff were seated.

At the close of the performance John C. Fisher was loudly called for, and in response he came before the curtain and made a brief and felicitous speech.

The new house is one of the finest in the United States. The interior is finished in old ivory and gold. The foyer, reception rooms, aisles, and loges are covered with Axminster carpet, and the balcony, upper boxes, and the stairway leading to them are carpeted with Moquette. The hangings and portières are rich and dainty.

The scenery for the house was painted under the personal supervision of Thomas G. Moses, chief artist for Sosman and Lands. The drop curtain represents the Piazza d'Erbe in Verona—a market-place—and is full of life and color. The house is open for the season.

THE ACTOR'S DREAM.

An actor had a dream. It was
That eddying space and earth and air
Revolved in wheels of fluid light
Through murky distance here and there
Uniting in one monstrous gleam
Or whirling lightning's vivid rage
It formed the climax of his dream.
The Centre of the Stage. K. M.

PROFESSIONAL DOINGS.

JENNY WATSON, the soubrette, has been engaged at an increased salary by N. S. Wood.

BEN TUTHILL has been engaged to manage the theatrical department of The World Mercantile Agency. Mr. Tuthill has an office in Taylor's Exchange.

JOSEPH DUNLOP has been engaged to go in advance of the Bulls and Bears company next season.

MARGUERITE FERGUSON, of the McCarthy's Mishaps company, has been on the stage only a year. She is progressing nicely, but she cannot appear yet in New York, as she is only fourteen years old.

EMILY BANNER, of the Mr. Wilkinson-Widows company, has been re-engaged for next season.

FRANK LANIER is receiving high praise from the Chicago press for his work with the Mansfield company.

HELEN BERNARD CHASE will not cancel one night stands, as erroneously reported recently but will play all stands as originally booked.

An attack of mumps has prostrated Grace Esther Drew, of the Last Word road company, and she is ill at her home in Boston.

The tour of Sadie Scanlan, which was suddenly brought to a close on account of the insanity of her brother, W. J. Scanlan, will be resumed on Feb. 2 at Paterson, N. J. In spite of reports to the contrary, Miss Scanlan will remain under the management of Wilton and Rue.

MANAGER A. H. WESTFALL reports that Ole Olson is having wonderful success, and that the company is exceptionally strong. The company is in Brooklyn next week.

A REPORT was circulated last week that Madame Januszewski's company had disbanded in the South. There was no truth whatever in the statement. The star's illness caused a temporary suspension of travel, which was resumed in a few days. The company is now playing to large houses in the principal cities of Georgia.

MARTHA RUEDILLE has resigned from the 777 company and returned to New York.

A NEW book by Morris Phillips, the editor of the *Home Journal*, is a useful and very interesting tourist's guide entitled "Abroad and at Home." The book contains a summary of London, hotels and restaurants, means of travel, and facts and figures about the Paris hotels and pensions. American Winter resorts are also described from a practical traveler's standpoint. Mr. Morris having experienced all the comforts and discomforts of foreign and home travel. The book is a most useful one for traveling professionals.

H. F. SEYMOUR entertained J. W. Burnside, of Chicago, all last week.

DUDIE DOUGLASS has been engaged to play the part of Charlotte in The Junior Partner at Herrmann's Theatre.

WHEN Blue Jeans finishes its run at the Fourteenth Street the new war play, by Augustus Pitou and Colonel Alfred, will be produced there, in all probability.

JAMES O'NEILL is playing to large business in the South. He is now in Texas. Leaving that State he will play West to Frisco.

CHARLES J. HARRISON, of The Great Metropolis company, and Miss Florence Harrington (Florence Girard), late of the Boston Ideals and Dixey's company, were married in Rochester, N. Y., on Wednesday last. Mr. Harrison tendered a banquet to the members of The Great Metropolis company on his wedding night.

SAMUEL DEVAIL and Belle Tucker, of the Agnes Herndon company, were married at Hornellsville, N. Y., on last Wednesday. Miss Herndon auspiciously started the couple on their journey for life by giving a supper to the company and press representatives in honor of the event.

JOHNSTONE BENNETT will remain under Charles Frohman's management next season. She will continue to play in Jane, while Mr. Frohman keeps his eye open for another play especially suited to her. He believes that "Johnny" is clever enough for him to give important opportunities to—when he gets the right play—and he is pretty confident that the right play will happen along at the right moment.

CARROLL JOHNSON has just completed arrangements with Mike Leavitt for a California tour this Summer in E. E. Kidder's successful Irish play, The Gossamer. Fitzgerald Murphy, Mr. Johnson's business manager, who is doing good work ahead, denies the rumor that Mr. Johnson is going to take Scanlon's place in Mavourneen. Mr. Murphy writes that Mr. Johnson is too well contented with his success in The Gossamer to contemplate such a change.

CHARLES E. L. WINGATE, the dramatic critic of the Boston *Journal*, was out with the assertion that on Aug. 23, 1882, the first performance of Uncle Tom's Cabin was given. Whereupon Col. T. Allston Brown who knows more about the annals of our stage than other veterans forget, is up in arms and says that the first performance of the play was on Jan. 8, 1852. Mr. Wingate has swallowed his humble pie.

Some of the people engaged for the new farce-comedy, A Railroad Ticket, which will receive its first production at the Metropolitan Opera House, Columbus, O., on Aug. 11 next, are Mrs. George Knight, Alma Earle, Blanche Boyer, Charles Burke, and Louis Wesley. Willis E. Bayley will be business manager. A Railroad Ticket is spoken of by its managers as being something higher and more enabling than the average farce-comedy.

DYING AND CLEANING.—Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. Lord's Dyeing and Cleaning Office, 23rd St. bet. Broadway and 5th Ave. *

IN OTHER CITIES.

PHILADELPHIA.

Sindbad's three weeks' stay at the Grand Opera House is sure to be immensely successful. Eddie Foy and Louise Eisinger, both Philadelphians, add materially to the strength of the organization, which is competent in every detail.

The Old O'D Story received its first Philadelphia presentation as at the Arch, where it satisfied fair-sized audiences during the week. At night at the Circus *a-e*, Crisscross Lawn *s-s*.

Nobie returned to the Park *s*; for a fortnight. The title of Nobie is a misnomer, for instead of being all tears, it is all laughter. Manager Ben Teal treated his friends to an agreeable surprise on last Tuesday evening. George Edeson, who plays the part of Peter Amos Dunn, was ill, and there being nobody able to take his place, the genial Ben determined to go on, and he made a decided success in the role. *Rheo* *s-s*.

Each engagement played by Richard Mansfield in this city proves more successful than the one preceding it, and the one now playing at the Chestnut surpasses all others. The programme of the week has been Bean Brummell, A Parisian Romance, Don Juan, Prince Karl, and Dr. Jekyll and Mr. Hyde. Dixey in The Solicitor *s*; Rose Coghlan in Dorothy's *D*; Emma *s-s*.

There is no mistaking the dimensions of the hit made by Jane at the Broad. The third week has brought its succession of crowded houses. Alabama *s-s*.

The ever-successful Old Homestead, with Dement Thompson as Uncle Josh, has settled down for a prosperous run at the Opera House.

The second week of the Sondan at The Opera House has tested the capacity of that house. Nat Goodwin *s-s*; In The Nominees and The Gold Mine.

George C. Staley in A Royal Pass is drawing the large clientele of the Empire out in force. Dock Stader's Minstrels *s-s*. One of the Bravest *s-s*.

Bone Grass, by Miron Lettingwell, was produced for the first time in this city at the Girard Avenue, with the author in the title role. Amy Lee in The Clipper *s-s*; Led Astray *s-s*.

Still Alarm had a busy week at the National. Lost in New York *s-s*; Ole Olson *s-s*.

Kidnapped, at the People's Theatre, did a good business. A Dark Secret *s-s*; Waifs of New York *s-s*.

Another locomotive melodrama, A Mile A Minute, is the current attraction at Forpeagh's, and it is needless to state that the two large audiences that daily attend this house are present. Lizzie Dierous Daly and William Humphrey capture most of the honors. The Inspector *s-s*.

The first Philadelphia appearance of Vredeland's Minstrels was accomplished successfully at the Standard *s-s* before a large house. The organization is complete in every respect. Jesus Aristocracy *s-s*.

The Vaidis Sisters reappeared at the Central *s-s*, assisted by Austin Gibbons and an array of athletes. Business splendid. Hart's Boston co. *s-s*; Irwin Brothers' *s-s*.

The imitable Harry Kornell, ably assisted by a strong variety co., are crowding the Kensington, Lester and Williams' co. *s-s*; Daniel Boone *s-s*.

The patrons of the Lyceum are enchanted by the brilliancy of the Parisian Folly co. at that house. Harry Kornell's co. *s-s*; Lester and Williams *s-s*.

The Bijou continued to "turn 'em away" on numerous occasions, and Kellar at Egyptian Hall, and Carnegies' Minstrels report good business.

Maurice Morrison is appearing in a varied repertoire at the Germania to the delight of the patrons of that house.

A Gentleman of Letters is the title of a new play by William D. Hall, a well-known author of this city, which is soon to receive metropolitan representation.

George Kemmerle, treasurer of the Chestnut, and A. D. Gorman, the Kensington's treasurer, are two grippe sufferers who have just recovered.

A monster benefit for Col. McLean is being arranged to take place at the Opera House Feb. 1. All the co. in town will appear. Manager Zimmerman is also preparing for the annual benefit of the Actors' Fund to take place at that house in the near future.

William H. Voltz, the popular press agent of the Museum, mourns the death of his brother. He has gone to Cleveland to attend his funeral.

Manager Oppenheimer has brought suit against Manager Gilmore of the Central, for breaking his contract in not allowing the Fay Foster co. to appear in that house the week of Dec. 2. Mr. Gilmore states that the first-named manager canceled the contract for the disputed week, after playing an unsuccessful engagement last September.

Harry Pincus, now managing the Gettysburg Cyclorama, is to manage the new West Philadelphia Theatre now in course of erection. He states that only first-class organizations can secure time at the house.

Jean Marold and J. C. Callahan, both of the Sondan co., are Philadelphians.

George Melville is in town making preparations for his production of The Circus, to be put on for a run at the Grand Opera House in February. Rehearsals commence in a few days.

George Milbank, late business manager of the Central, has left for Boston to assume the general management of Austin's Palace Theatre in that city.

Manager Forpeagh, is one of the most interested in the coming fair for the Actors' Fund in New York. In fact the feeling among the professionals and managers in this city is universally favorable. JOHN N. CAVANAGH.

CHICAGO.

At the Grand Opera House A Midnight Bell is the attraction. Incog *s-s*.

Sardon's Thermidor began a two weeks' engagement before a crowded house at the Columbia Theatre *s-s*, which has continued throughout the week. Thermidor, a blood-curdling drama of the French revolutionary days, was not received with great applause on the opening night; on the contrary, it was received in stolid silence, which was very seldom broken.

Frederick Bond as Charles Labassiere carried off the honors, with Frederick de Belleville a close second. Miss to Wolf as Pauline Leconteau, a sister in the Roman Catholic Church, proved to be a beautiful woman, but not as good an actress as the part demanded and the public had a right to expect. Same as.

Sidney and Gladys Drew, in spite of the efforts of Mr. Hill, are playing as usual and draw large audiences to see Their Girl from Mexico at McVicker's Theatre, and The Two Violins, a charming curtain raiser, made an immediate hit. The Drew co. is a remarkably good one, and includes Lorraine Stoddard, Norman Campbell, Clarence Montague, Phyllis Rankin, Nita Sykes, The Liliputians *s-s*.

Wang and Dr. Wolf Hopfer are still at the Chicago Opera House with the S. O. signifying out at the door *s-s*.

Augustine Pitton's stock co. made its initial appearance in this city at Hodson's Theatre presenting Geoffrey Middleton, Gentleman, by Martha Morton. Though the play is good, it is not good enough for the co. so that producing it not giving the performers a chance to display what they are capable of doing. The organization is headed by Neilson Wheatcroft, W. H. Thompson, Charles Collins, Minnie Seagren, Jane Stuart, and Ida Vernon. While the piece was somewhat of a disappointment, it was well received by a large and fashionable audience. A Modern Match was given the latter part of the week with great success. Same as.

An immense audience greeted the Englishmanist, Frederick Archer, who inaugurated this season's oration readings at the Auditorium *s-s*. Mr. Archer was assisted by B. Rockwell Vane, harpist soloist. The Chicago Orchestra, under the direction of Theodore Thomas, gave two concerts recently assisted by Mrs. Seagren's F. Co. Next week Part Boys and Girls was presented at the Haymarket Theatre *s-s*; Joseph Haworth *s-s*.

Charles T. Parker's Castle of Love was well received at the Winslow. His play is receiving well scores, and he is sure to be a great man of the makers. The Team W. W. K. and the Spider and Novelties, were drew good houses at Martin's. The Royal Park *s-s*.

Paul Koenig was at the Alhambra. Success does not seem to be his forte.

The May Queen, Forpeagh's, had a great success at the People's Theatre. Program however *s-s*.

Kavanaugh was at the Clark Street Theatre. Jim the Waiter *s-s*.

Pat Rooney in Lord Ronney entered upon a week's engagement at the Academy of Music to large business. X. S. Wood *s-s*.

The Equestrian Burlesque co. is drawing well at the Criterion Theatre.

Frank McKee, general manager for Hoyt and Thomas, it is rumored, has bought a lot near the Masonic Temple, and intends to build a theatre on it, to be run in conjunction with the Madison Square, of New York. LYNNER L. CHAMBERS.

CINCINNATI.

Agnes Huntington's opera co. appeared at the Grand Jan. 25 *p.m.* All the Comforts of Home *s-s*; Dr. Kendals *s-s*.

Dr. Bill, whose reputation is national, cured the frequenters of the Pike of the blues and similar troubles in short order during the week ending *s-s*, and the engagement was an excellent one, whether viewed from an artistic or monetary standpoint.

The more important roles were ably handled by Emily Maynard, Rachel Deane, Ida Bell, William Wilson, Daniel Jarrett, Ernest Bartram, Belle Stokes' kangaroo dance came in for an encore night. Sunset, the curtain-raiser, by Jerome K. Jerome, was well received. Alexander Salvini *s-s*.

Tony Farrell in My Colleen opened at the Bijou Theatre Jan. 25 to a large house, and was well received. The co. is a capable one, and gave excellent support. Mr. Potter of Texas *s-s*.

The Meininger co. probably did the best business of their tour at the Duquesne Theatre this week, Julius Caesar being the bill. Agnes Huntington Opera co.

Tar and Tartar, with souvenir silver spoon accompaniment, passed the Grand Opera House *s-s* on the occasion of the tenth performance of the opera. Business has been good all week. Marie Frohman in The Witch *s-s*.

At the Alvin Theatre, Richard Golden in Old Jed Prouty opened *s-s* to a large audience. The co. is a good one. Sol Smith Russell in Peaceful Valley *s-s*.

The Whirlwind Novelty co. gave a first class variety entertainment at the Academy of Music *s-s*, and succeeded in drawing crowded houses all week. Weber and Fields' Own *s-s*.

At Harris' Theatre Lost in New York, with its realistic features and fine scenery, drew well *s-s*.

Wednesday night the attendance was very large. The Meiningers co. *s-s* with Julius Caesar as the opening bill. Cora Tanner *s-s*.

The Webster and Brady comb. in The Bottom of the Sea made a pronounced hit at Harrison's *s-s*. The cast good throughout, included Geo. Webster, J. H. Brophy, Felix Hansen, Camille Cleveland, Nelly Douglas, and Mollie Stockmeyer in the leading roles, all of whom were well received. The piece was satisfactorily mounted. Oliver Burton in the Plunger *s-s*.

The equine sensational drama was given full opportunity at Harry's *s-s* with J. H. Wallack as the attraction in The Bandit King *s-s* and The Mountain King *s-s*. Wallack's efforts were warmly applauded, and his support was on the whole satisfactory. The trained horses were a feature of the entertainment. The Gray and Stephens' comb. *s-s*.

The Hyde Specialty co. closed one of the best engagements of the season at the People's *s-s*. In Irene Mora, Irene Fox, the Le Pre Trio, the Weston Brothers, Conroy and Fox and J. F. Hoey, the co. include a number of the most attractive stars of the vaudeville stage, and the programme was a most en vogue one throughout. The Lilly Club *s-s*.

Manager Lou Ballenberg, of the Pike who does nothing by halves, celebrated the auspicious premiere of The Lost Straw, at his house *s-s* by a grand supper at the St. Nicholas *s-s*, in which the entire Piton stock co. participated, and as thirty covers were laid, the spread was rather an extensive one to say expensive ones. Nelson Wheatcroft, the leading man of the troupe, in commenting on the affair, voiced the feeling of his associates in stating that Ballenberg's kindly act was in itself sufficient to establish Cincinnati as an oasis in the desert of professional life.

Mark Hanley's kindly visage decorating the first page of a recent DRAMATIC MIRROR reminds me that over a decade ago I had my first pleasant interview with the genial *Genia* (the word manager who was then in charge of the Harrisons). Louis and Alice who were at that time touring in Photos. I have encountered several hundred managers since, but none more pleasant or whole-souled than Mark Hanley. Long may he wave.

Manager Fennessy, of Drue's, returned from New York city *s-s*.

Dr. Bill at the Pike was one of the best advertised attractions of the season at Cincinnati.

Olive Fremstedt, the vocal soloist, at the Sunday "Pop" *s-s* was accorded an enthusiastic reception at Music Hall. Mile. Marie Decca, who made such a hit at the concert some weeks ago, has been secured for the "Pop" *s-s*.

One of the local managers who makes no efforts to disguise his feeling, pronounces the telegraphic business of an alleged metropolitan theatrical paper, as the veriest "rot," adapted solely for the purpose of exaggeration by managers who are following in the footsteps of Ananias.

Lizzie Dan, of the Two Old Cranes co., who has been living ill here for the past two weeks suffering from peritonitis, became worse *s-s*, and her two sisters, professionals both, were telegraphed for. Later she rallied, and at this writing, her physician, Dr. Evans, considers her recovery possible.

A pleasant interview had recently with Manager Augustus Pitton revealed to me the fact that some fifteen years ago the gentleman was identified with the stock co. Wood's Theatre here under Barney Macaulay's management as leading man.

Robert E. Ingersoll will lecture at the Grand *s-s*.

JAMES MCDONOUGH.

The Hagan, with the Hanlon Brothers' Superba as the attraction, did a big business *s-s*.

Mr. Potter of Texas was seen here for the first time at the Grand Opera House, and drew fair houses during the week. The Cadet *s-s*.

All the Comforts of Home at the Olympic Theatre did a fair business.

Harry Lucy in Jack Royal of the *s-s* played to good houses at Pope's during the week. The Bottom of the Sea *s-s*.

The Fates' Well, at Haylin's, is a picturesue Irish play, full of exciting and thrilling situations.

Sam Devere's Own co., with an interesting list of specialties, crowded the Lyceum nightly *s-s*.

Gus Hill's World of Novelties *s-s*.

Mrs. Bessie Tyree, of Daniel Freeman's stock co., spent a brief but restful vacation at her home in this city last week.

Manager R. L. Britton, of the firm of Harris, Britton and Dean, last week closed a five years lease with the owner of the Bijou Theatre.

A few days ago Mr. John Philip Sousa received a beautiful gold watch with his monogram and was handsomely engraved on the two faces. Within was the inscription, "From Francis Wilson." Mr. Sousa's orchestration of the Lion Tammer is regarded by Mr. Wilson as having had much to do with the success of that highly popular opera, and the gift was intended to be a partial recognition of his services.

EDWARD OLDHAM.

KANSAS CITY.

Stuart Robson was heartily received by big audiences. Every seat and box was sold on the opening night at the Coates' Jan. 25. His presentation of She Stoops to Conquer was admirable in every respect. His assumption of the role of Tony Lumpkin was full of spirit, and delightfully clever. Amy Bushby as Miss Hardcastle was excellent, and so was the rest of the cast. In costuming and stage scenes the production ranked among the best. The Henretta was put on the last night, and was heartily enjoyed by a large and fashionable audience. The Savoyards' *to be loco*, authors, will be launched *s-s*.

The Little Tycoon packed the Grand *s-s*. The co. presenting the tuneful opera was the best that ever appeared in it here. R. E. Graham in his original rôle of General Knickerbocker was very inspiring. Laura Willard as Violet, and Mamie Clegg and Dolly were pleasing. George H. Beckford and Mabel Baker old-timers, and novelties here, renewed many friendships. The grand star was in rousing and the music was excellent. Mabel.

The Clemenceau Case was well patronized at the Gillis *s-s*, Sibyl Johnston being the fascinating Ida. The co. was good, and the performance worthy of commendation. My Jack *s-s*.

Uncle Hiram, a play of the Joshua Whitehouse order, was presented with fair results, at the Ninth Street Theatre *s-s*. The co. was mediocre, though there were good specialties. Sam Jack's Creole *s-s*.

Mrs. Stuart Robson had the crisp and was unable to appear here during the engagement. Amy Bushby, the bride of Aubrey Boucicault, assumed her rôle in a charming manner.

Jolla Willis, of this city, joined the Little Tycoon co.

Car. Smith, a young actor of this city, is placing prominent roles in Stuart Robson's co. with gratifying success. Young B. not aulf's retirement was his opportunity.

May Irwin, of Boys and Girls, will probably accept Charles Frasner's *Set*, and appear in legitimate comedy next season.

George W. Cable will give readings at Music Hall *s-s*.

Mamie Clegg, wife of R. E. Graham, and daughter of The Little Tycoon, is ill in St. Louis with the common cold.

Kirk Losfeld, a local *s-s*, went to Chicago *s-s*.

Miss B. Willard, of the same *s-s*, was ill.

a three nights' engagement of presenting The Countess Roundme, Mary Stuart, and Adrienne Leconveaux. The last time Modjeska appeared before a Detroit audience was her tour in connection with Edwin Booth.

At the Lyceum Theatre, the Lilliputians began a week's engagement *s-s* to a splendid house.

At Whitney's Opera House Oliver Byron opened *s-s* in The Plunger to an immense house, people being turned away.

At the Griswold Street Theatre, Reilly and Wood's Show opened a week's engagement *s-s* to large business. Down on the Farm *s-s*.

E. H. STEPHENS.

P

THE NEW YORK DRAMATIC MIRROR.

FEB. 6, 1892.

theatre last week to an audience of 1,000. A good house.

—**ALBANY.** — The play gave me a great deal of pleasure, and both are well worth seeing.

HARRY P. GALLIE, JR.

LOUISVILLE.

Bill Nee's, av. The Call made a distinct hit during the engagement at Macaulay's.

Margaret Mather's stay at the Masonic was only too short. She appeared in *Injet*, *Nance Oldfield*, *The Love Chase*, and *Leah*. Mrs. Skinner and Joseph Whiting did good work in support. The Spider and the Fly.

George Washington's depicting the loves of the King and Queen of the North, good business, Tues. and Thurs. evenings.

At Harry Hirsch's opening, a satisfactory evening. The comedy was clever, and the musical numbers were well received.

The Lovers' Lane was a treat to friends and relatives who had not seen it for a year. Walter J. Mullins is doing very good work with Keene and A. S. T. As Bellman is making his mark in the comic stage.

Joseph Lee, who is making Margaret Mather, presented *Aladdin* at the Masonic, with a rare picture of Messrs. Root and Hart, whom he formerly managed. Mr. Bourdier has a magnificent collection, some of which are very valuable because of the limited number in existence—autographs, etc.

CHARLES D. CLARKE.

JERSEY CITY.

Little Duck was presented at the Academy of Music Jan. 25. After Dark.

Joseph J. Sullivan in *The Black Thorn* av. Performances pleasing and business fair. Joseph Murphy av.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY. — OPERA HOUSE (G. F. McDonald, manager): Henshaw and Ter Broek in The Nabobs a large and well pleased audience Jan. 25; Sam'l of Posen 25; Charles A. Gardner in Captain Karp 25.

BIRMINGHAM. — O'BRIEN'S OPERA HOUSE (F. P. O'Brien, manager): Cora Tanner Jan. 25, to medium business. F. W. Curtis 25, 26 in Sam'l of Posen to large and well-pleased audiences.

ITEMS: Manie Warner, with F. W. Curtis co., will sever her connections with the co. after 25. Manager Frank P. O'Brien left for Atlanta. Gav. 25, on business.

ARKANSAS.

HELENA. — GRAND OPERA HOUSE (F. B. Sliger, manager): 6nd year. Elitch and Schilling's Minstrels to a good house Jan. 25. Two Johns 27. —ITEM: Charles Goodever, of Goodever, Elitch and Schilling's Minstrels, met with quite a painful accident on the evening of 25. Having occasion to use his knife, he thoughtlessly returned it to his pocket open, and in stooping to pick up a pencil, the knife ran into his groin. He is still confined to his bed at this place, but hopes to join his co. in a few days.

NEWPORT. — THEATRE (L. Hirsch, manager): A Cold Day Jan. 25; good house.

LITTLE ROCK. — CAPITAL THEATRE (C. A. LeComte, manager): Goodever, Elitch and Schilling's Minstrels to a good house Jan. 25. A Cold Day 25; matinee, good house; night, fair house. Joseph Jefferson Comedy co. in *The Rivals* 25; notwithstanding advanced prices were charged, the entire house was sold in less than two hours after the sale was opened. Standing room was difficult to obtain. Excellent performances, and highly appreciated. Boston Symphony Orchestra Club 25; Mendelssohn Quintette Club, for the benefit of Orphan's Home, 25.

CALIFORNIA.

SAN BERNARDINO. — GRAND OPERA HOUSE: Carlton Opera co. in Indigo Jan. 25; fair house. The raising of the price to \$1 displeased our regular theatregoers. U and I 25; good house. —ITEM: James W. Waters, Jr., has assumed the management of the Opera House.

SACRAMENTO. — NEW METROPOLITAN THEATRE: Gilmore's New Devil's Auction tea crowded house Jan. 25; small house 26. The Millionaire 25. —CLUNIE OPERA HOUSE: The Beebe-Barbour co. completed a week's engagement of, and on 25, played in the New Metropolitan. Good business at both houses. The new stock co. opened 25 in *His Natural Life* to a good house. Percy Hunting and Ada Sterling are leads, and are supported by a fair co.

SAN DIEGO. — FISHER OPERA HOUSE (John C. Fisher, manager): John T. Kelly in U and I to a crowded house Jan. 25. —LOUIS OPERA HOUSE (J. Louis, manager): New Orleans Uncle Tom's Cabin co. 25, 26.

LOS ANGELES. — GRAND OPERA HOUSE (McLean and Lehman, managers): W. T. Carlton's Opera co. Jan. 25-26, in Indigo. Nance, Gondoliers, and Dorothy to packed houses. Minnesota 25-26; Mind Reader Tyndall 25; Wilkinson's Witwows 25; Bobby Gav. 25-26. —LOS ANGELES THEATRE (W. C. Wyant, manager): Dark, Uncle Tom's Cabin 25-26. —ITEM: Repairs on the grand Opera House, costing \$10,000, have been finished, and it now ranks second to none on the coast.

STOCKTON. — AVON (William Humphrey, manager): Captain Swift to good business Jan. 25. —ITEM: Manager Humphrey is again on his feet after a severe illness.

CONNECTICUT.

WINSTED. — OPERA HOUSE (J. E. Spaulding, manager): German's Minstrels Jan. 25 to S. R. O. Hettie Bernard-Chase in Uncle's Darling to good business 25.

HARTFORD. — PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): The County Fair packed the house Jan. 25-26. Ole Olson was seen here for the first time, 25. Ben Hendricks, who plays the title role, is remembered as a clever German comedian and also as having done good work with several dramatic cos. He has the Swedish dialect to perfection, and presents an amusing character. Mr. Barnes of New York was admirably presented to a large audience 25. Uncle Celeste 25; Birds of a Feather 25; Natural Gas 25. —ALLY'S OPERA HOUSE: Burger and Thomas, managers: A stock co. opened this house with *The Streets of New York* Jan. 25; packed house. The Octroon will be presented 25.

BIRMINGHAM. — STERLING OPERA HOUSE (G. N. Johnson, manager): Hands Across the Sea Jan. 25; small house.

BRISTOL. — OPERA HOUSE (A. J. Mason, manager): Hettie Bernard-Chase in Uncle's Darling Jan. 25 gave an enjoyable performance to a large house. —TOBIN'S HALL: Olive Thompson, reader and impersonator of fair house and entertainment artist.

MIDDLETOWN. — MELCHIOR OPERA HOUSE (A. N. C. C. Jones, manager): The Stars in the firmament, the sun in the firmament, the moon in the firmament, and a well pleased audience.

NORWICH. — BROADWAY THEATRE (C. E. Case, manager): Hettie and Hattie presented their new version of *Later On* Jan. 25, to a large audience. The Baker Opera co. opened 25 for six nights in *The Barber Student* to a big house.

NEW HAVEN. — HYPERION THEATRE (C. E. Russell, manager): Pitroso and West's Minstrels gave a splendid performance to a good house 25. That beautiful Southern piece Alabama drew a big house 25, and was voted by press and public one of the best plays seen late of sometime. The full drama lectures on a grist mill of content, directed by full houses. Uncle Celeste 25. —GRAND OPERA HOUSE (F. B. Russell, manager): Whalen and Martell's Variety co. played good houses 25-26, as did Hart's Boston Novelty 25-26. —ITEM: The Harvest 25-26. —PROCTOR'S OPERA HOUSE (P. T. Turner, manager): Kidnapped did fairly well Jan. 25-26. Mr. Barnes of New York had a packed

house 25. Zay Wheeler as Macina was worthy of mention. Birds of a Feather attracted a good sized but rather disappointed audience. —Natural Gas.

WATERBURY. — JACQUES' OPERA HOUSE (Jean Jacques, manager): Alabama Jan. 25 to an audience that filled every seat in the theatre. Hettie Bernard-Chase in *My Uncle's Darling* 25; fair house. Randolph Aronson's co. in Uncle Celeste to a delighted audience 25. The non-appearance of Lou Fuller in her famous dance was a disappointment to many. Mr. Barnes of New York to good business 25, stood on and elaborate scenery.

COLORADO.

LEADVILLE. — TOWER OPERA HOUSE (G. H. Craig, manager): Uncle Tom's Cabin Feb. 25; full house. Honest Hearts and Willing Hands 25.

COLORADO SPRINGS. — OPERA HOUSE (S. N. Nye, manager): Sutton's Uncle Tom's Cabin to large business 25.

DELAWARE.

WILMINGTON. — GRAND OPERA HOUSE (W. R. Williamson, manager): Helen Barry in *A Night's Frolic* entertained good-sized houses Jan. 25, 26. The Kendals 25; S. Bells 25. —ITEM: The Opera House orchestra has been materially strengthened by the accession of a new leader in the person of J. Henri Pis, who has had large experience in directing orchestras.

LYONS.

LYONS. — LE GRANDE OPERA HOUSE (G. W. Ashton, manager): P. Alexander Johnston, mind reader, Jan. 25; good house. Very satisfactory entertainment.

SIOUX CITY. — PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Manager Webster's face wore an exceedingly broad and sunny smile Jan. 25, when Primrose and West's S. Bells co. played to S. R. O. and turned 'em away.

CEDAR RAPIDS. — GREENE'S OPERA HOUSE (R. O. Simmonds, manager): A Barrel of Money Jan. 25; fair business. The Vendetta 25; moderate business.

OSEKA DOZA. — MASONIC OPERA HOUSE (G. X. Bechler, manager): McEntire's Troubles co. to a fair business Jan. 25. The Burglar 25.

WATERLOO. — BROWN'S OPERA HOUSE (C. F. Brown, manager): Beach and Bowers' Minstrels Jan. 25; good house.

DECORAH. — GRAND OPERA HOUSE (C. D. Weisert, manager): H. O. E.'s benefit, by Turner Band and house orchestra, Jan. 25 to good business. The Burglar 25; Mendelstone-Willett Concert co. 25.

MUSCATINE. — TURNER OPERA HOUSE (Barney Schmidt, manager): Barlow Brothers' Minstrels to a crowded house Jan. 25. P. Alex. Johnston, the mind reader, 25, to small houses; weather very cold. A Barrel of Money was booked for 25, but failed to appear. Ezra Kendall's Pair of Kids 25; McEntire's Troubles; Patti Rosa co. S.

DUBUQUE. — THE GRAND (W. T. Roth, manager): The Vendetta Jan. 25. Herrmann 25, entertained a large and fashionable audience. Elsie Leslie 25-26. The Fat Men's Club 25; Ezra Kendall 25. —ITEM: The attendance at the Grand has been better since we have fewer shows.

OTTUMWA. — GRAND OPERA HOUSE (Ed. Goodwin, manager): Elsie Leslie in Prince and Pauper to good business Jan. 25. Phantasma to fair business 25. The Burglar 25. The Vendetta to good business 25. W. A. Whitecar received an ovation.

MARSHALLTOWN. — OPERA THEATRE: Elsie Leslie delighted a good house in Prince and Pauper Jan. 25. W. A. Whitecar, with a good co., appeared in *The Vendetta* 25 to fair business. The Burglar 25; A Fair Rebel 25.

DES MOINES. — GRAND OPERA HOUSE (William Foster, manager): Sherman's Phantasma to fair business Jan. 25, 26. Frederick Paulding in *The Struggle of Life* 25. Conried Opera co. in Poor Jonathan 25. Paris Gentry Girls 25. —FOSTER'S OPERA HOUSE (William Foster, manager): S. Bells 25. Fat Men's Club comes 25. —CAPITAL CITY COMB. (J. S. Connolly, manager): Black Cat 25; comb. 25-26; to fair business. Russo and Swift's U. T. C. Co. 25-26. —BUDWEISER THEATRE (E. A. Cooper, manager): Rinhardt Extravaganza co. in comic opera opened week of 25, and turned 'em away.

ATLANTIC. — ATLANTIC OPERA HOUSE (L. D. Tilden, manager): Rutherford's Jolly Pathfinders 25; Uncle Hiram 25.

INDIANAPOLIS. — ENGLISH OPERA HOUSE (Howard Atherton co. 25-26; Little Tycoon 25; Spider and Fly 25).

JOELIT. — THEATRE (R. L. Allen, manager): Charles T. Ellis opened 25 to fair business. Conried's Opera co. 25; Shepard's Minstrels 25.

QUINCY. — OPERA HOUSE (A. Doerr, manager): Wofford Sheridan Comedy co. Jan. 25-26. The Vendetta 25 pleased a large audience. Clemenceau Case 25; A Barrel of Money 25; Alvin Joslin 25.

ROCK ISLAND. — HARPER'S THEATRE (J. E. Monroe, manager): The Vendetta Jan. 25; very satisfactory performance. A Barrel of Money 25; a Fair Rebel 25; enthusiastic and appreciative audience. Ezra Kendall 25. —ITEM: Virginia Mansfield joined The Vendetta, here in place of Marion Percy, who left for her home in New York.

JACKSONVILLE. — GRAND OPERA HOUSE (Smith and Hayden, managers): This new theatre was opened Jan. 25 by State's Evidence, a play written by S. W. Nichols, of this city, and presented by a co. of amateurs also of this city. The receipts the first night were \$100, the best boxes bringing \$20 each. The building is 60x60 feet, and four stories high. The front and one-half the side is of Precious brown stone, from Ashland, Wis. The stage measures 40x10, with the proscenium arch is 30x10 high. The scene work was done by Nixon and Toomey of St. Louis. The parquet and dress circle are furnished with cherry chairs, upholstered in golden brown plush. Asiles and promenade are covered with Wilton carpet of the finest quality. Lighting is provided for by gas globes, and nearly as many electric lamps. The cost of this, the finest theatre outside of Chicago, is \$100,000. Seating capacity, 1,400. —OKEY HALL (James A. Hayden, manager): Patti Gentry Girls 25.

MOLINE. — WAGNER OPERA HOUSE (R. G. Chedden, manager): Barlow Brothers' Minstrels Jan. 25; fair business. Dr. Herbert Flint 25. —KNOWLES' HALL: Max O'Reilly 25; large and well-pleased audience. Ohstrom Concertco. 25; good business.

ROCK ISLAND. — HARRIS' THEATRE (J. E. Monroe, manager): The Vendetta Jan. 25; very satisfactory performance. A Barrel of Money 25; a Fair Rebel 25; enthusiastic and appreciative audience. Ezra Kendall 25. —ITEM: Virginia Mansfield joined The Vendetta, here in place of Marion Percy, who left for her home in New York.

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VINCENNES. — OPERA HOUSE (Frank Greene, manager): A Pair of Jacks drew a large and well-filled house Jan. 25. Miss Haywood of this co. formerly resided here, and her friends turned out to greet her.

COLUMBUS. — CRIMPS' THEATRE (R. F. Gorchakoff, manager): Held by the Enemy to good business Jan. 25. Ida Van Cortlandt 25, 26. Little Tycoon 25.

ELWOOD. — OPERA HOUSE (P. T. O'Brien, manager): Hines and Remington in *The Hearts of New York* pleased a large audience Jan. 25. Eli Perkins gave his lecture, "The Philosophy of Wit," to a small house 25. Harry Weber in *Nip* and *Tuck* 25.

MADISON. — GRAND OPERA HOUSE (Abbott and Cravens, managers): Held by the Enemy Jan. 25, notwithstanding bad weather, to the largest house of the season. Spider and Fly 25; Little Tycoon 25.

ANDERSON. — DONEY OPERA HOUSE: Ida Van Cortlandt Jan. 25-26. Uncle Josh Sornceby 25; good business. Stetson's Uncle Tom's Cabin afternoon and evening 25. —OLYMPIA THEATRE: Chantefra in *Kit the Arkansas Traveller* Jan. 25-26 to good business. Uncle Tom's Cabin 25; Ida Van Cortlandt. Gray and Stephens 25-26.

SEYMOUR. — OPERA HOUSE (Lynn Faulkner, manager): Ida Van Cortlandt co. in *Forget-Me-Not*. Lucretia Borgia and Oliver Twist Jan. 25-26; fair business. Greenwald's Little Tycoon 25. —ITEM: A large box-party has been arranged for The Little Tycoon engagement, and parties from several neighboring towns have written for seats.

GOSHEN. — OPERA HOUSE: Walker Whiteside in Richetto and Hamlet to small business Jan. 25.

LAFAYETTE. — GRAND OPERA HOUSE (F. H. McAvoy, manager): The Chicago Orchestra gave a programme of popular music Jan. 25 to a large and enthusiastic audience. Beach and Bowers' Minstrels 25; to good house. My Jack 25.

MARION. — SWEETHEART OPERA HOUSE (W. A. Livermore, manager): Henry Chapman in *Kit the Arkansas Traveller* Jan. 25 pleased a good-sized house. Hearts of New York gave an outstanding top performance to a good house. Harry Webster in *Nim and Tuck* 25 to light business. Joshua Sprague 25 to a top-heavy house. An enjoyable performance. —ITEM: The Sackett Comedy co. disbanded at Kokomo 25. All the members of the co. left for Chicago. Manager Livermore has leased the New Opera House now in course of erection at Frankfort, Ind., for next season.

HUNTINGTON. — OPERA HOUSE (H. E. Rosebrook, manager): Willie Two Old Crones Jan. 25 to fair business. Melville Sisters opened 25 to S. R. O. 25-26.

TERRE HAUTE. — NAYLOR'S OPERA HOUSE (Wilson Naylor, manager): Thomas W. Keene in Louis XI Jan. 25; fair house. A Hole in the Ground 25; fair house.

YPSILANTI. — OPERA HOUSE (S. Draper, proprietor): The Paymaster Jan. 25; light house.

SAGINAW. — ACADEMY OF MUSIC: Conried's Opera co. Jan.

THE NEW YORK DRAMATIC MIRROR.

Hartman and Markward, managers: A. Arnold Jan. 21; poor business. Alvin Joslin pleased a good house Jan. 21. Alba Heywood 22.

COLUMBIA—HARVEY OPERA HOUSE: Ezra Kendall in *A Pair of Kids* Jan. 21; good business.

CLINTON—CITY OPERA HOUSE: Dr. S. T. Neill, manager; A Turkish Bath Jan. 21.

MEXICO—FERRIS GRAND: L. Ferris, manager; A Turkish Bath Jan. 21; good business. Alvin Joslin 22.

MISSISSIPPI.

VICKSBURG—OPERA HOUSE: Plaza and Co., proprietors; Al. & Field's Minstrels, matinee and night, Jan. 21; crowded houses, excellent co.

JACKSON—REINERSON'S OPERA HOUSE: Deevins and Evans, managers; Sam'l of Posen Jan. 21, 22; light business. Nunn's Minstrels, booked here for Jan. 22, failed to fill their engagement, having gone to pieces at West Point, Miss.

MEMPHIS—GRAND OPERA HOUSE: Dr. Ralston, manager; Mine Janansches Jan. 21; small house. Shaw and Ten Broeck in *The Nabobs* to a small audience Jan. 21; Weather very inclement both nights. Al. Field's Minstrels 22; Shenandoah 23; Sarah Bernhardt 24.

GREENVILLE—GREENVILLE OPERA HOUSE: The Two Johns Jan. 21; a small house. Clever co.

MINNESOTA.

ST. PAUL—METROPOLITAN OPERA HOUSE: L. N. Scott, manager; Prof. Hartman Jan. 21, 22; and matinee drew large houses. Theodore Thomas and the Chicago Orchestra 23, to S. R. O. W. S Cleveland's Minstrels 24; Mr. and Mrs. Seiney Drew in *That Girl from Mexico* 25—GRAND OPERAHOUSE: Jacob Litt, manager; The Ferguson and Mock co. presented McCarthy's Mishaps 26; opening to S. R. O. J. C. Stevens' comedies, *The Fat Men* 27; G. Frederick Bryton and Ralph Delmore in *Forgiveness* 28—PROLIFER'S NEW PLAY HOUSE: E. W. Hilton, manager; Sam T. Jack's Creole Burlesque co. 29-30. A strong company, making some good vocalists and clever specialty people. They opened to a packed house with promise of a large week's business. The Night Hawk Burlesque co. 31—PEPSI: Manager Frank L. Babv, of the Grand, informs me that he has received subscriptions to his forthcoming to the public in the late Andrew Jackson opera, disaster from employees in the grand and Metropolitan Theatres. Frederick Pandling co. also 32. Mabel Snow Burlesque co., members of the African American Association in St. Paul, through John T. Hamm 33; St. Paul Lodge of Elks 34; the Fanning Hall 35; the Grand 36. Manager McLellan was afterwards informed by some railroad official that it was not needed as the railroad company gave the performers every attention. Pandling Hall expressed herself in favor of her co. giving them a benefit performance if it was needed.

MINNEAPOLIS—GRAND OPERA HOUSE: J. F. Conkin, manager; W. S. Cleveland's consolidated Minstrels gave an excellent performance Jan. 21, 22; good business.—**LACOUR THEATRE:** W. C. Cook, manager; The Cityago Orchestra, under the direction of Theodore Thomas, played to a large and fashionable audience 23, 24.—**BROWN OPERA HOUSE:** Jacob Litt, manager; Frederick Pandling co. 25-26. The second week of the Brown's Opera House, the Fanning Hall 27; St. Paul Lodge of Elks 28; the Fanning Hall 29; the Grand 30. Manager McLellan was afterwards informed by some railroad official that it was not needed as the railroad company gave the performers every attention. Pandling Hall expressed herself in favor of her co. giving them a benefit performance if it was needed.

CLEVELAND—GRAND OPERA HOUSE: W. S. Cleveland's Minstrels gave a good entertainment to a packed house Jan. 21; Brady's Attic 22.

DULUTH—THE LACOUR: Dr. George H. Haycock, manager; McCarthy's Mishaps Jan. 21, 22; a good-sized audience. Pauline Hall in *Madame Favart* 23; to S. R. O.

STILLWATER—GRAND OPERA HOUSE: E. W. Durant, manager; After a long period of darkness our Opera House opened Jan. 21, when a brilliant audience greeted Herrmann and his charming wife in an evening replete with mirth and mystery. Miss Leslie in the *Prince and Pauper* 22.

NEBRASKA.

KYRKE: KYRKE'S OPERA HOUSE: J. H. Cowell, manager; Felix A. Vincent comb. Jan. 21-22; in Father and Son, Lucy Austin's Secret, Bisshavogue, East Lynne, Fanchon, Two Orphans, Love's Secret, and Ireland as it Was.

FREMONT—LOVE OPERA HOUSE: E. C. Usher, manager; Cleveland's Minstrels to night business Jan. 21. Remond's Pathfinders opened a week's engagement 22; to S. R. O.—DEM: Cleveland's Minstrels disbanded after their performance here; each member of the co. was paid in full and given a ticket to New York if desired.

PLATTSMOUTH—WAVERLEY OPERA HOUSE: Dan McDevitt's Troubles Jan. 21; good business. A Turkish Bath 22; good house.

NEVADA.

CARSON CITY—OPERA HOUSE: Bobby Taylor in Sport McAllister to a good house Jan. 21; Beebe-Barbour co. 22.

NEW HAMPSHIRE.

CONCORD—WHITE'S OPERA HOUSE: B. C. White, manager; Fugitive Directory, played to a fair-sized audience Jan. 21—**PENNY HALL:** The Brennan Star Theatre co. closed a two-weeks' engagement.

PORTSMOUTH—MUSIC HALL: John O. Avery, manager; Lulu Asterken played a very successful engagement Jan. 21-22; S. R. O. being the order each performance. The Mirror Quartette was flatteringly received.

MANCHESTER—OPERA HOUSE: E. W. Harrington, manager; The Hustler made its fourth appearance Jan. 21 to a packed house.

EXETER—OPERA HOUSE: J. D. Wingate, manager; Around the World in Eighty Days Jan. 21; good house.

NEW JERSEY.

PATERSON—TAUCUS OPERA HOUSE: H. R. Jacobs, manager; Ivy Leaf Jan. 21, 22; small audiences. Sherman's Minstrels 23; big house. Henry E. Dixey in *The Devil's Toy* 24.—**PROLET'S THEATRE:** George E. Rogers, manager; Gus Bruno in *Tom Sawyer* 25; light business. Billy Lester's Big Show 26.

ORANGE—MUSIC HALL: George P. Kingsley, manager; Mr. and Mrs. Kendall appeared in *A Scrap of Paper* to S. R. O. Jan. 21; German Brothers Minstrels 22; poor house. The Soubard 23.

ELIZABETH—TEMPLE OPERA HOUSE: A. H. Simonds, manager; Mora Williams' co. in repertoire to good business at popular prices Jan. 21, 22; Dark Secrets; Evans and Hobbs' Limited Mad; Faust 23; Dixey 24.

TRENTON—TAYLOR OPERA HOUSE: John Taylor, manager; M. Cartier One of the Bravest Jan. 21. The Kendals in the Ironmaster drew a crowded house 22.

HOBKOKEN—HOBOKEN THEATRE: W. S. Ross, manager; One of the Bravest 23-24 to only medium business. The six white horses which Charles McCarthy carries with him constitute a feature of the show. William H. Powers' Ivy Leaf co. followed for three nights to fair business.—**CRONKHEIM'S THEATRE:** Nelson's World of Specialties occupied the boards of this house week ending Jan. 21. The show was hardly up to the average, although it presents some clever specialties. The French Novelty co. follows.—Ivy Leaf: An induction on the horses of the One of the Bravest co. caused the manager some little annoyance at first, but I understand the matter was settled.—The Sunday shows in this city are, for the time being, at a standstill of the past. After the soaring Cronkheim got at the hands of the court, Manager Ross doesn't propose to take any immediate chances.

NEW YORK.

HARLEM—HARLEM OPERA HOUSE: Fanny Rice in *A Jolly Surprise* opened to an immense house Jan. 21. Business remained good throughout the week. Later on, a cool wind blew in from McKenna's invitation to all business men to see the *Souvenir* 17, 18, 19. A pretty story is told of Fanny Rice and Carl, the big New

foundland that is one of the members of the cast of the Jolly Surprise co. It seems that while Miss Rice was bathing at a country resort, last summer, she drifted out beyond her depth, and would have been drowned had not "Carl" swum out to her assistance. Since then they have been fast and inseparable friends.

LOCKPORT—HOBBS OPERA HOUSE: H. A. Foster, manager; County Fair Jan. 21 to S. R. O. Rice & Peleg of Pekin co. 22; fair business. Baldwin Comedy co. 23-24.

JAMESTOWN—ALLEN'S OPERA HOUSE: A. E. Allen, manager; Fantasma Jan. 21, 22 to S. R. O. County Fair 23; good business. Howard Burlesque co. 23; H. E. Dixey in *The Soldier's Story*; The Great Metropolis 24; Gus Williams in Keppier's Fortunes 25; P. F. Baker 26.

ALBION—NEW GRAND OPERA HOUSE: H. A. Foster, manager; Edwin Arden presented Night and Morning to large and fashionable audience Jan. 21; The Witch 22.

AUBURN—BURLESQUE OPERA HOUSE: E. S. Newell, manager; Annie Ward, Tiffany Jan. 21; Carol Johnson in *The Goddess* 22; Wilson's Minstrels 23; all to fair business.

POUGHKEEPSIE—COLLINGWOOD OPERA HOUSE: E. R. Sweet, manager; Norman Brothers' Minstrels pleased a large audience Jan. 21. The Limited Mail turned 'em away 22; Natural Gas delighted a large and appreciative audience 23.

WATTEAWAN—THREE OPERA HOUSE: W. S. Dibble, manager; The Limited Mail Jan. 21; a large audience. W. E. Dowson of the Limited Mail, who has been laid up with influenza for the past two weeks, expects to be able to take his part again Monday. Charles Huntington is filling in at present. Lillian Helen Barry in *A Night's Fortune* Jan. 21; gave a very languid and pleasing performance to a fair house. Hi Henry's Minstrels 22.

PORT JERVIS—LEA'S OPERA HOUSE: Evans and Hoey in *A Parlor Match* to S. R. O. Jan. 21.—Lester Helen Bayly will give her first representation of new new melodrama, *The Wife*, Wed., June 22.

OSWEGO—ACADEMY OF MUSIC: Wallace H. Frisbie, manager; Annie Ward, Tiffany Jan. 21; light house; good performance. Hallen and Hart 22. The Goddess or *Vermeille's Cellar Door*; Knotty Affairs 23; His Nibs the Baron 24.

SACRACUSE—H. R. LADD'S OPERA HOUSE: H. R. Ladd, manager; Annie Ward, Tiffany Jan. 21; light house; good performance. Hallen and Hart 22. The Goddess or *Vermeille's Cellar Door*; Knotty Affairs 23; His Nibs the Baron 24.

SYRACUSE—H. R. LADD'S OPERA HOUSE: H. R. Ladd, manager; Annie Ward, Tiffany Jan. 21; light house; good performance. The Step-Daughter to fair attendance Jan. 21, 22. The Players' Club down in Fatima 23 was erected by two big houses 24, 25. The second night's performance was almost professionally good as to smoothness. Lizzie Daly 26; of Carroll Johnson 27.—WILTING OPERA HOUSE: Wagner and Reis, managers; George Wilson's Minstrels to fair business 21; Mrs. Scott Siddons 22-27; light attendance. Mr. Wilkinson's Widows 28.

OLEAN—OPERA HOUSE: Wagner and Reis, managers; A Dark Secret was presented Jan. 21 to a fair house. Lydia Thompson 22, in a triple bill. A Bad Penny, Uncle Dan, and Eric Brae, to good business.—D. S. Local Manager Purrington, who has been confined to his home with a gripe, is able to be out again.

COHES—CITY THEATRE: E. C. Crane, manager; Noble Nobles 21; very large and fashionable audience. Justin Adams' co. began a popular price enhancement 22, opening in The Recruit.

HORNELLSVILLE—SHATTOR THEATRE: Charles A. Bird, manager; Kate Custer with a competent cast, presented Two Orphans to a moderate house Jan. 21.—A Dark Secret to an immoderate audience Jan. 22; George Wilson's Minstrels to fair business 23.

TRYON—FRIEWSOLD OPERA HOUSE: S. M. Hickey, manager; The Latest Pad was presented by Lizzie Daly and a good co. Jan. 21-22 to good patronage. A Soap Bubble rest of week. Hoss and Hoss 23; Hand Across the Sea 24.—KAVIN'S OPERA HOUSE: Gardner Rand, manager; Nobe drew a good house as Rose Coglan in Dorothy's Dilemma 25 largely 26, 27.—GARDY THEATRE: James H. Horne, manager; The London Society 21; the Bostonians 22. The girls gave a very good burlesque entertainment 23, 24.

UTICA—OPERA HOUSE: H. E. Day, manager; Rose Coglan presented Dorothy's Dilemma Jan. 21 to a large and delighted audience. George Wilson's Minstrels 22 to a fair-sized audience. Agnes Huntington Opera co. in; The New Grab Bag 23; the Bostonians 24.—PEPSI: The members of the Pete Peterson co. have been resting in this city for the past four days.

ROCHESTER—LYCEN'S THEATRE: A. E. Wool, manager; Nona standing the inclemency of the weather, the largest audiences of the season greeted Sol Smith Russell Jan. 21, 22. Dockstader's Minstrels 23; to good business. Marie Wainwright next.—COOK'S OPERA HOUSE: H. R. Jacobs, manager; The Master-Vaughn co. attracted fine houses week ending. The singing of Theresa Vaughn was enthusiastically applauded. A Knotty Apartment 24.—ACADEMY: H. R. Jacobs, manager; Night and Morning with Edwin Arden, leading, was presented during the week ending before large audiences. Latest Pad and Annie Ward, Tiffany 25.—MUSEUM THEATRE: M. S. Robinson, manager; Business good during the week closing 26. The stage performance and curtain hall features were satisfactory. Entire change of attractions 27.

BINGHAMTON—OPERA HOUSE: J. P. E. Clark, manager; Louise Hamilton Jan. 21-22; fair business. Crimes' Cellar Door 23; large audience. Carol Johnson 24; Fast Mail 25; The Step-Daughter 26; Keep It Dark 27; Francesca Redding 28.

WATERTOWN—CITY OPERA HOUSE: W. H. Morris, manager; The Fire Patrol Jan. 21, 22 to a fair-sized audience. The Fast Mail 23, 24; a well-pleased audience.

LANCASTER—CHESAPEAKE STREET THEATRE: Henry Blackaller, manager; Two Old Crories Jan. 21; good business. Fabio Romani 22.

SPRINGFIELD—GRAND OPERA HOUSE: E. B. Finch, manager; Spider and Fly Jan. 21; fair house. Head by the Enemy 22; very good house.—BLACK'S OPERA HOUSE: Samuel Waldman, manager; New York Day by Day 22; fair house, Stetson's Uncle Tom's Cabin 23; matinee and evening.—Very good house.

COLUMBUS—GRAND OPERA HOUSE: James G. and Henry W. Miller, managers; The Old Home Town 21; after a week's business.

ATLANTA—THEATRE: W. J. Silverstone, manager; The Fast Mail 21, 22; a fair-sized audience.

DETROIT—GRAND OPERA HOUSE: E. H. Russell, manager; Dark Dancer 21; a well-pleased audience.

WILMINGTON—LOCK HAVEN: W. H. Smith, manager; Hand of Fate Jan. 21; small audience.

LEBANON—FISHER'S OPERA HOUSE: George H. Spang, manager; George C. Staley's A Royal Pass 21, 22 to a well-pleased audience. Charles E. Ellis 23.

LOCK HAVEN—OPERA HOUSE: L. N. Farmsworth, manager; A Hot Tramp Jan. 21; good house.

WHAT WENT ON: What Went On 21, 22; a large and well-pleased audience.

HONESDALE—OPERA HOUSE: K. W. Brady, manager; S. Perkins Jeff 21, 22 to big business.

CENTRAL THEATRE: W. J. Silverstone, manager; The Fast Mail 21, 22; a fair-sized audience.

TOLEDO—GRAND OPERA HOUSE: W. J. Silverstone, manager; The Fast Mail 21, 22; a well-pleased audience.

WILMINGTON—GRAND OPERA HOUSE: W. H. Smith, manager; The Fire Patrol satisfied a small audience.

SCRANTON—ACADEMY OF MUSIC: M. E. Burgher, manager; Fast Mail Jan. 21, 22 to large business.

BRYAN—JONES' OPERA HOUSE: Aaron Jones, manager; True Irish Hearts Jan. 21; fair-sized audience. Down on the Farm 22; Chicago Meets 23; The Paymaster 24.

SALEM—GRAND OPERA HOUSE: Allen and Atchison, managers; Tony Farrell in *My Co-Heiress* please; a good-sized audience Jan. 21, 22; J. Z. Little's World 23, to its usual big business. Eddie Ellsler 24; Prof. Bristol's *Equescurriculum* 25.

STEUBENVILLE—CITY OPERA HOUSE: W. H. McLaughlin, manager; Muggs' Landing Jan. 21; good house. Old Homestead 22; large and best pleased audience of the season.

URICHSVILLE—OPERA HOUSE: Leonore Brothers closed a week's engagement of eight business Jan. 21.

CANTON—THE GRAND: M. C. Barber, manager; Tar and Tarlet Jan. 21 to S. R. O. Hanlon's Fantasma 22, 23 to S. R. O.—SCHAFFER'S OPERA HOUSE: M. C. Barber, manager; Gordon's Minstrels to fair business 24. Prof. Kennedy, master, to big business 25. Prof. Van Vranken's Horse Show 26; business good.—PEPSI: The Theatrical Mechanics' Association gave their first annual ball 27.

NEWARK—MUSICAL HALL: W. H. Williams, manager; Leonore Brothers 21; a large audience.

GARDEN THEATRE: W. H. Williams, manager; The Goddess 22; good business.

RAVENNA—RED'S OPERA HOUSE: Dark Marie Hubert Froehm in *The Witch* Feb. 17.—DEM: H. F. Smith has retired from the Opera House management, and it will be managed hereafter by Carter and Hudson.

BEAVER FALLS—SOUTH AVENUE THEATRE: Cashman and Bell, managers; The Fire Patrol Jan. 21; a fair-sized audience. Marie Vassier in *Midnight Alarm* 22; Gina Williams gave a good performance of Keppel's *Fortunes* to a large house 23. Professor Bert's concert was well attended 24. Rosalie Lee's *Madame* 25.

SHENANDOAH—THEATRE: P. J. Ferguson, manager; The Midnite Alarm Jan. 21, 22; a well-pleased audience.

ASHLAND—OPERA HOUSE: Charles F. Barry, manager; Emma F. Shear in *Madame</i*

THE NEW YORK DRAMATIC MIRROR.

FOREIGN.

BERLIN.

JAN. 2.—Johann Strauss' latest opera, *Ritter Pazzan* (Knight Pazzan), the libretto to which was furnished by Hofrat Dowal, promises to be a great success. The last rehearsal took place at the Royal Opera House in Vienna on Dec. 30. Although the first performance was set down for last evening, no news has as yet reached here. The opera promises well in such parts where Strauss is at his best—dance music, and the ballet in Act III gives him plenty opportunity to prove that he is a great composer in National dances such as Polish Mazurka, Hungarian Csardas, Bohemian Polka, and best of all, waltz music. Among the vocal numbers that deserve special mention are the song "Ich bin schon," "I am pretty," and a duet between the King and Eva, while a waltz song entitled "Goldene Frucht am Lebensbaum" (golden fruit on the tree of life) as rendered by Miss Renard caused tears of joy in the eyes of the composer.

Das neue Programm, a play dealing with the labor question, received its *reprise* at the Wallner Theatre, and its authors, Kempner Hochstaedt and William Schumann, are happy over the success their play achieved. The story, however, is of no special interest.

Der Tanzmeister (The Dancer Devil), the new burlesque by Ed. Jacobson and W. Mannstein, fils, night at the Adolf Ernest Theatre, while the Lessing Theatre produced a failure in Hugo Wittmann and Theodor Herzl's new comedy, *Die Dame in Schwarz* (The lady in black).

The Wehrleid Wilhelms Stadt Theatre continues the *Mikado* until Melicker's latest opera, *Das Sonnenkind* (The Sunday Child), is ready for production. Rehearsals are in progress, and Manager Fritzsche promises the new opera by the author of *The Beggar Student* latter part of this month.

Sardou's comedy, *Die Schweigermann* (The Mother-in-Law), did not meet with encouraging success at the Deutsches Theatre, while the little curtain-raiser, *Der Oberholz*, by Alfred Klaar, was quite amusing.

Obert's drama, *Der Hattenbesitzer*, remains at the Berliner Theatre until Wilhelm Wolff's latest comedy, *Nach Madrid*, has been sufficiently rehearsed. The preparations for the first performance are under the personal supervision of the author.

Ludwig Waldmann's comic opera, *Incognito*, after having been revised, succeeded at the Residenz Theatre in Hanover.

The well-known comedy author, Julius Rosen, died on the 4th inst., in Göttingen. His real name was Nicolaus Duffek, and he was born in 1831, at Prague. His last work was the four-act comedy, *Barfüßige Freunde* (Barefooted Friends), which was first produced at the Thalia Theatre, in Hamburg, where Rosen acted as the head stage-manager for several years.

Oscar Blumenthal's latest drama, *Gestern und Lente* (Yesterday and To-day) will receive its first production at the Stadt Theatre, in Hamburg, sometime this month.

The Royal Opera House will next month produce a new three-act opera, by C. Schroeder, entitled *Aspasia* (libretto by Fr. Bittong). The action takes place in New Greece, in 1815, during King Otto's reign.

RICHARD STAHL.

AMSTERDAM.

JAN. 6.—First of all let me wish THE NETHERLANDS its Editor, and its innumerable readers a very Happy New Year, and many of them. Hope that you may have a most prosperous year for the theatrical world as well on that side of the "pond" as on this. It has opened here at least with full houses for all the places of amusement, and therefore the best and only wish to be made to the respective managements is that this state of affairs may continue "all the year round."

The Royal Dramatic company faithful to the old established custom which prescribes that *Condé's* classical tragedy, *Gysbrecht van Aemstel* followed by the musical farce *Klorts en Roos*, should be presented to the public during the New Year's week at the City Theatre, and considering for the nonce The Industrial Fair as the substitute-building for the City Theatre that is to come, this same conventional programming of the week was given on the first of the month, ergo on New Year's night. As always drew a crowded house, for as said in a former letter, when I spoke of the length of the traditional bill of *Vondel's* tragedy in particular, every resident, or more especially every native of Amsterdam thinks it his duty to have seen this bill, and besides many are curious each year to hear the New Year's was, that is composed expressly for the occasion and is thus each time new and with local allusions. The wish is introduced in the musical farce and is spoken by the two old people in it. The programme is generally repeated during a week or more according as it proves to be a greater or lesser drawing card.

The last production of the Royal Dramatic company, in the old year, was an adaptation of Alphonse Daudet's drama, *L'Arlésienne*, under the title of *Liefdesmart*. The *Pangs of Love*. The drama, which is written with a view of being an *act*, is unsatisfactory, and Daudet cannot consider it as a happy effort of his dramatic art. To

begin with, the person upon whom the entire plot turns, and who in the original furnishes the title to the play, does not even appear upon the scene—everybody speaks about the girl of Arles, and for love of her, the hero takes his own life, indeed, all revolves on her, and still she remains unseen. It made me think of *Mme. Benoiton* in *La Famille Benoiton*, but there, the much talked-of *Mme. Benoiton*, who is always out, and never at home, forms a witty, satirical incident in a comedy, and the turning point and main spring of a drama. The principal interest attached to *L'Arlésienne* is the incidental music of Bizet, which is, of course, an attractive feature. The cast of the play, as interpreted by the Royal company, was an excellent one, and much praise must be given to the different artists, an extra credit being due to Mrs. Frenkel, Mrs. Stoeltz, and Mr. De Jong. The setting and staging were also deserving of commendation.

We have lately been favored with a living visit from a French company of players, under the management of the experienced impresario, Schurmann, and headed by Madame Harris, of the Vandervile, Paris, *à star*. The play selected was the *rév. de l'opéra*, for so many emotional actresses of reputation, *La Dame aux Camélias*, a choice which is always welcome, as public and press are at all times glad to make a new comparison with the numerous other impersonations of Marguerite Gautier. Madame Harris came preceded by a good artistic name, and certainly she is deserving of the flattering eulogies passed on her by the Parisian critics. She is a talented, refined and *gracieuse* actress, indeed, to my mind, she is a remarkably fine *comédienne*. Mr. Schurmann has wisely surrounded his star with a very efficient company, and the leading ladies and music halls closed on the day of the royal funeral.

It is expected that the new building of the Royal College of Music will be opened next September.

Van Dyck will play the part of Siegfried in the performance of Wagner's *opera*, to be given at Covent Garden.

Tea was passed around to the ladies who waited at the entrance of the Lyceum Theatre all day in order to obtain good seats at the first performance of King Henry VIII. The *crit. à dr.* thinks this was establishing a bad precedent, and fears that other managers will feel it necessary to "eo the Lyceum management one better," and serve hot buttered toast to long waiting patrons.

The spectacular show, Venice, does not lose any popularity as time goes on.

McNulty, the Irish musical critic, intimates that the principal features in *The Mountebanks* are taken from an opera which he wrote and sent to Alfred Cellier last summer. McNulty says that he wrote a song for his opera called "Europa Penny" in the *Slot*, while Cellier's version has it "Put a penny in the Slot."

An unknown critic, speaking of a local organist and his hymn tune playing, says, "He only varies his accompaniments in three ways, the first time he puts it an octave higher, the second an octave lower, and the third time he plays it wrong."

Aida Jemone, who is now playing with so much success in The Mountebanks at the Lyric Theatre, was a student at the Royal Academy of Music.

The interesting afternoons of chamber music will be resumed by Alfred Cellier on the 6th prox. at the "Woodlands," Maids Vale.

Percy Reeve thinks that Miss Proctor's words of "The Lost Chord" are an absolute miracle of "slip-shod silliness," and the *Musical News* would like to know what the distinguished authoress would think of Mr. Keeves' English, were she alive to read it.

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Of course, as usual, the operetta was excellently rehearsed, so that everything went like clock-work even the first evening, whilst the mounting and setting left nothing to be desired, so that Mr. Prot Jr. received a well-merited call before the footlights when the curtain was raised for the ballroom of the last act. Mrs. Poons as La Demonielle du Téléphone has quite taken her public by storm, and is the first time that such a prominent part has been entrusted to her, and she certainly came out with flying colors, she acted with much

vivacity, *entrain* and in a true comedy vein, and wore a couple of stunning costumes. Mrs. Van Westerhoven as the *chef* of the Telephone Bureau, and Mrs. Culp as the peasant woman, with her broad guffaw, gave capital bits of character acting. Mr. Krefft was inimitable, as nearly always in his role and Messrs. Descoval, Kelly and Kiehl each more than good in their respective parts.

The Austrian Comic Opera company is still in our midst, and has just now been giving *The Mikado* in German, and Gilbert and Sullivan's burlesque operetta has pleased more than anything that Manager Loska's company has as yet put on the boards. The *Mikado* is a familiar friend and a popular favorite here, having been produced first by an English company some four years since, and then repeatedly, and very cleverly too. Don't you see the *Nanki-Poo* of the cast, Mr. Fabiani, was pleasing and won several encores. Of course, "The Flowers That Bloom in May" had to be repeated, and more than once. In fact, Manager Loska has reason to be satisfied with the reception given to *The Mikado* introduced us under his auspices. A. J. G.

FOREIGN ECHOES.

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Haddon Chambers calls his curtain lifter *The Collaborateurs*, a "dramatic page." It is said to be weak and uninteresting. The Honorable Herbert Frankel, *Barefooted Ladies*, which was first produced at the Thalia Theatre, in Hamburg, where Rosen acted as the head stage-manager for several years.

The Best Man Wins is the title of the piece which precedes Mrs. Francis Hodgson Burnett's play, *The Showman's Daughter*, at the Novelty Theatre.

Pannie, who was seen at Koster and Bial's in New York, not long ago, is at the Tropicadero in London. As usual, more praise is given his pantomime efforts than to his funny songs.

Cinderella has been pruned, clipped and improved. Fred Leslie, Charles Danby, and Lonsdale have a new trio. Nellie Farren still suffers from rheumatism.

Willie Edmon is pleasing the London public in Kennedy's three-act farce, *The New Wing*. The play, however, is *n't* "the thing," as the critics give Edmon all the credit of the success with which the performance is meeting.

Brettellom Tree's lecture, which he recently gave at the Plavcev's Club, has been published in pamphlet form entitled, "Some Interesting Fallacies of the Modern Stage."

Hope is the title of a new comedy, to be produced at a matinee on Feb. 11, at the Vaudeville.

The Whitehall *à dr.* says that the harlequinade in *The Pantomime Rehearsal*, at the Court Theatre, beggars description. Brandon Thomas and Weedon Grossmith are exceptionally tunny in their respective roles.

Sims and Raleigh's farcical comedy, *The Grey Mare*, was recently produced at the Comedy Theatre.

George Alexander has accepted a comedy by Oscar Wilde, but the report that it is to follow *Forgiveness*, at the St. James Theatre, is said to be untrue. Perhaps after Wilde's play has been seen, forgiveness will have to follow it.

A circus manager was hanged recently for the murder of his wife for the sake of her money. It is said that but one actor has ever been sent to kingdom come at the end of a rope.

Neville Daure and John Beauchamp played a new dialogue at the Lyric Club, on the 29th of January, entitled *Just My Luck*. There are two other plays in existence which bear the same name. It is almost impossible to find a new name for a play. The bankrupt is the name of a new play to be tried at a studio theatre matinee by Murray Carson. A very old play by Samuel Foote has the same title.

Fast Asleep, a farce at comedy, by C. H. Abbott, of *act*, is to be produced by George Giddens at a matinee.

Florence St. John takes the name part in *Miss Deacon*, which had to leave the Prince of Wales Theatre to make room for *Blue-Eyed Susan*.

The hundredth performance of *The Crusaders* at the Avenue Theatre occurred on Jan. 26. It is to be followed by Judah.

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DATES AHEAD.

Managers and agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY (Eastern) Brooklyn, N. Y., Feb. 1-6; New Haven, Conn., 8-12; Bridgeport, 11-15; Norwalk 16, Norwalk 17.

ALVIN JOSLIN: Galesburg, Ill., Feb. 1-5; Canton & Peoria 6, Peoria 7; Bennington & Tuglio's 8; Chapman 9; Danville 10; Covington, Ky., 11; Crawfordville, Ind., 12; Frankfort 13; Tipton 16; Delphi 17.

THE COMFORTS OF HOME: Cincinnati, O., Feb. 1-2; Cleveland 3-4; Detroit, Mich., 5-6.

ARE WE THE WORLD IN EIGHTY DAYS: New York city, 1-2; Boston 3-4; Philadelphia 5-6; Chicago 7-8; St. Louis 9-10; San Francisco 11-12; Los Angeles 13-14; Honolulu 15-16; New Orleans 17-18; New York city 19-20.

A BR

THE NEW YORK DRAMATIC MIRROR.

ADAMS: Newark, N. J., Feb. 1. Brooklyn, N. Y.
MAGNOLIA: St. Louis, Mo., Feb. 1-6. Mill
MURKIN: New Mexico. Riverside, Calif., Feb.
MURKIN: New Mexico. Sacramento, Santa
SACRAMENTO: San Francisco, Feb. 1-6.
M.Y.C. JANAU SCHERZ: Toledo, O., Feb.
JANAU SCHERZ: Farmville & Vienna
JANAU SCHERZ: Louisville, Ky., Feb. 1-6.
JANAU SCHERZ: Martinsburg, W. Va., Feb. 1-6.
JANAU SCHERZ: Wheeling, W. Va., Feb. 1-6.
JANAU SCHERZ: Richmond, Ind., Feb. 1-6.
MISS HELLYER: New York city Nov. 1-indefinite.
MARGARET MATHER: Indianapolis, Ind., Feb. 1-6.
TERESA HANTE: Lafayette & Marion, O., Detroit, Mich., Feb. 1-6. Toledo, O., 11-12. Chicago, Ill., 13-14.
MATTIE VICKERS: Latrobe, Pa., Feb. 1-6. Uniontown
Belle Vernon & Bellairs, O., 1-2. Martin's Ferry
Wheeling, W. Va., 3-4.
MC KENNA: VICTORIANA: Providence, R. I., Feb.
MILTON NOBLES: Glendale, Tex., Feb. 1-6.
MILTON NOBLES: Temple, Austin, Tex., Feb. 1-6.
MILTON NOBLES: Columbus, O., New Haven,
Conn., Feb. 1-6.
MISS MARY: Indianapolis, Ind., Feb. 1-6. New
York, N. Y., 11-12.
MISS WILHELMINA: El Paso, Tex., Feb. 1-6.
MISS WILHELMINA: New York city Feb. 1-6.
NAT C. GOODWIN: Philadelphia, Pa., Feb.
1-6. New York, N. Y., 11-12.
NOSS JOLLISON: Dodge City, Kan., Feb. 1-6. Learned
Great Bend & Lyons, O., McPherson & Abilene,
 Junction City, Concordia, Wash., Wymore, Neb.,
 Crete, O., Crete, O., Tremont.
NELLE MC HENRY: Philadelphia, Pa., Feb. 1-6.
NEW YORK DAY: DAY: Chillicothe, O., Feb. 1-6.
Circleville & Mt. Vernon & Coshocton & Mechanicsville
OGARIA: Canton, O., Feb. 1-6.
OH, WHAT A NIGHT: Uniontown, Pa., Feb. 1-6.
Irvine & Kittanning, & Wheeling, W. Va., 1-6. East
Liverpool, O., 7-8.
OLD JED PROUTY: Harrisburg, Pa., Feb. 1-6. Scranton
Wilkes-Barre & Allentown, Pa., Reading, O.,
Newark, N. J., 11-12.
OUR BOYS AND GIRLS: Cleveland, O., Feb. 1-6.
OLIVER D. BYRON: Cincinnati, O., Jan. 21-Feb. 6.
Toledo 8-12. Columbus 13-19.
OLD NEIGHBORS: New York city Feb. 1-6.
OF FLYNN IN MEXICO: Homestead, Pa., Feb. 1-6.
Carondelet.
OLD HOMESTEAD: Aliquippa, O., Feb. 1-6. Massillon
Mansfield & Newark, Zanesville 6. Pittsburgh,
Pittsburgh & Altoona & Harrisburg, W. Pittsburg
12. Wilkes-Barre & Scranton 19.
ONLY A FARMER'S DAUGHTER: Vinton: Tali-
masson, Ia., Feb. 1-6. Lake City & Gainesville
Jacksonville & Fernandina & Brunswick, Ga.,
Way Cross & Thomasville 17. At any 18.
Americans in Columbus 2.
OL' OLSON: Western: Gainesville, Tex., Feb. 1-6.
Dunnigan & Sherman, Fort Worth, O., Waco 8.
Concordia, Dallas 11. Marshall 11. Shreveport,
La., 12. New Orleans 14.
OLE OLSON: Brooklyn, E. D., Feb. 1-6. Phila-
delphia 8-12.
PECK'S BAD Boy: Scranton, Pa., Feb. 2. Ithaca, N.
Y., 11-12. Utica 1-6. Boston, Mass., 1-6.
POWER OF THE PRESS: Louisville, Ky., Feb. 1-6.
Nashville, Tenn., 11-12. Memphis 11-12. Milwaukee,
Wis., 1-6.
PAY TRAIN: Scranton, Pa., Feb. 1-6. Pittston
Hazleton 4. Reading & Allentown 6. Jersey City,
N. J., 8-12. Washington, D. C., 13-20.
PARAGON THEATRE: Carthage, Mo., Feb. 1-6.
PAIR OF KIDS: Rockford, Ill., Feb. 1-6. Sterling 3.
Davenport, Ia., 4. Rock Island 11-12. Galesburg
6. Kankakee 8. Fulton 9. Vandalia 10. Alton 12.
FESTIVAL: Greenville, Miss., Feb. 1-6. Pine
Bull, Ark., 1-6. Hot Springs & Princeton, Ky., 5.
New Albany, Ind., 6. Washington, D. C., 8-12.
PIPO STOCK: Chicago, Ill., Jan. 25-Feb. 6.
PAUL KAUVAR: Racine, Wis., Feb. 1-6. Janesville 3.
Madison 4. Milwaukee 5-7. Joliet 11. 8. Ottawa
9. Peoria 10. Streator 11. Kankakee 12. Aurora 13.
Chicago 14-20.
PULSE OF NEW YORK: Little Rock, Ark., Feb. 1-6.
PEOPLE'S THEATRE: Hillside: Saratoga, N. Y., Feb.
1-6. Glens Falls 8-12.
PAIR OF JACKS: Kokomo, Ind., Feb. 1-6. Fort
Wayne 2. Huntington & Decatur 5. Greenville,
O., 6. Greenacres, Ind., 8. Mattoon, Ill., 9. Mt.
Carmel 10. Centralia 11. DuQuoin 12. Cairo 13.
Nashville, Tenn., 14-20.
PRIVATE SECRETARY: Chicago, Ill., Jan.
Feb. 1-6. La Porte, Ind., 11. Elkhart 9. Coldwater,
Mich., 10. Kalamazoo 11. Grand Rapids 12-13.
PRINCE AND PAUPER: Minneapolis, Minn., Feb. 1-6.
St. Paul 4-6. West Superior, Wis., 8. Duluth,
Minn., 9. Winona, Ia., 10. Janesville, Wis., 11.
ROBERT MANTELL: Norfolk, Va., Feb. 1-6.
Richmond 4-6. Lynchburg 5. Danville 6. Roanoke
5. Knoxville, Tenn., 9. Chattanooga 11. Rome, Ga.,
11. Atlanta 12, 13. Augusta 13. Charleston, S. C., 16.
Savannah, Ga., 17-18.
R. D. MACLEAN-MARIE PRESCOTT:
Easton, Pa., Feb. 1-6. Wilkes-Barre & Scranton 10.
Binghampton, N. Y., 11. Rochester 12, 13. Toronto,
Ont., 15-19.
THE COGHAN: Johnstown, N. Y., Feb. 1-6. Am-
sterdam & Schenectady 4. Scranton, Pa., 5. Car-
bondale, Philadelphia 8-12.
BENTON PATH FINDERS: Grand Island, Mich.
Feb. 1-6. Hastings 8-12.
RICHARD MANSFIELD: Brooklyn, N. Y., Feb. 1-6.
STORY REED: Portland, Ore., Feb. 1-6. San
Francisco, Calif., 22.
ROSING VOKES: Baltimore, Md., Feb. 1-6. Pittsburgh,
Pa., 8-12. Cincinnati 13-19. Pittsburgh, O., 1-6.
ROSMEL MORRISON: Detroit, Mich., Feb. 1-6. Chi-
cago, Ill., 8-12.
ROBERT DOWING: Boston, Mass., Feb. 1-6. Rich-
mond, Va., 8. Danville 10. Asheville, N. C., 11.
Knoxville, Tenn., 12-13. Chattanooga 14-16. Anniston,
Ala., 17. Rome, Ga., 18. Atlanta 19-20.
RHEA: Easton, Pa., Feb. 1-6. Hagerstown, Md., 3.
Allentown, Pa., 4. Harrisburg 5. Lancaster 6.
Philadelphia 8-12.
RAY L. ROVER: Raleigh, N. C., Feb. 1-6. Spartan-
burg, S. C., 8. Columbia 10. Augusta, Ga., 11.
Athens 12.
SARAH BERNHARDT: Dallas, Tex., Feb. 1-6.
STUART KIRKON: Denver, Col., Feb. 1-6. Salt Lake
City, Utah 8-10. Ogden 11. Stockton, Calif., 13. San
Francisco 14-19.
SHE COULDNT MARRY THREE: Ethan
Kennedy: Vincennes, Ind., Feb. 1-6. Danville, Ill.,
Mattoon 4. Centralia 5. Mt. Vernon 6. Belle-
ville 7. Springfield, Mo., 8. Carthage 9. Joplin
10. Nevada 11. Fort Scott, Kans., 12. Seaford, Mo.,
Jefferson City, 13. Mexico 14. Mobley 15. Chil-
licothe 16. Trenton 17.
SHADOW DELECTIVE: Wilmington, Del., Feb. 1-6.
SPIDER AND THE FLY: Muncie, Ind., Feb. 1-6.
INDIANAPOLIS 1-6. Danville, Ill., 5. Streator 6.
Cedar R 7-12. Ia., 8. Iowa City, 9. Des Moines 10.
Marshalltown 11. Des Moines 12. Omaha, Neb., 13-14.
STRAIGHT TIP: New York city Jan. 25-Feb. 27.
SUPERBA: Hanlon's: Omaha, Neb., Feb. 1-6. Lin-
coln 4-6. Denver, Col., 8-14. Ogden, Utah 15-16.
Salt Lake City, 17-20.
SOL SHIFF RUSSELL: Pittsburgh, Pa., Feb. 1-6.
SKIPPED BY THE LIGHT OF THE MOON: Bryan,
Tex., Feb. 1-6. Henderson 11. Taylor 12. Austin 13.
San Marcos 14. San Antonio 15-18.
SOAP BUBBLE: Glens Falls, N. Y., Feb. 1-6. Saratoga
Springs 3. Bronx Falls 4. No. Adams, Mass.,
Spencer COMEDY: Atchison, Kans., Feb. 1-6.
SUNDAY: Philadelphia, Pa., Feb. 1-6.
SAW DUST DRAMA: Turner's Falls, Mass., Feb.
1-6. North, N. H., 1-6. Greenfield, Mass., 1-2.
SENAISIAH: New Orleans, La., Jan. 11-Feb. 6.
Memphis, Tenn., 8-10.
SENATORIUM: Chicago, Ill., Feb. 1-6. Louisville,
Ky., 11-12. Cleveland, O., 13-20.
SHELL ALARM: Baltimore, Md., Feb. 1-6. Wash-
ington, D. C., 8-12. Philadelphia, Pa., 13-20.
SENTER PAYTON: Conway, Ark., Feb. 1-6.
STAR THE ROSE: Edon, Ia., Feb. 1-6.
SHELLO: Boston, Mass., Jan. 11-Feb. 6.
THAT WHACKERS: Chicago, Ill., Jan. 25-Feb. 27.
THOMSON'S CELEBRITIES: Cincinnati, O., Jan. 1-6.
Feb. 1-6. Louisville, Ky., 11-14. Pittsburgh, Pa., 15-20.
THE BULLION: Pensacola, Fla., Feb. 1-6. Mobile,
Ala., 8-12. Selma 9. Chattanooga, Tenn., 13.

TOWN: GAIETY BURLESQUE: St. Louis, Mo., Feb.
1-6. Kansas City 8-12.
PARISIEN: FOOLY: Baltimore, Md., Feb. 1-6. Al-
bion, Pa., 5. Johnston 6. Alliance 6. 11. Can-
ton 11. Dayton 12. Hamilton 13. Cincinnati 14-15.
RELLY AND WOODS SPECIALTY: Montreal, P. Q.,
Feb. 1-6. Toronto, Ont., 8-12.
MENTZ-SANKEY BURLESQUE: Buffalo, N. Y., Feb.
1-6.
ROGUE'S CLUB: Chicago, Ill., Feb. 1-6.
SAN DENVER: Newark, N. J., Feb. 1-6. New York
city 1-6.
TORY PASTOR'S SPECIALTY: New York city Oct.
1-6. indefinite.
TURNER'S ENGLISH GIRLS: Albany, N. Y., Feb.
1-6.
WEISS AND FIELDS: Pittsburgh, Pa., Feb. 1-6.
WILLIAMS AND MARSHALL: Worcester, Mass., Feb.
1-6. Fitchburg 6. Concord, N. H., 11. Portsmout-
h 12. Portland, Me., 13-14. Montreal, P. Q., 15-16.
WILSON-VIGMAN: Coffeyville, Kan., Feb. 1-6.
Cherryvale 4. Independence, 14. 15. Neodesha 16.
Frederick 6.

MINSTRELS.

AL. G. FIELDS AND CO: Brunswick, Ga., Feb. 1-6.
JACKSONVILLE: Jacksonville, Fla., 1-6.
BARKLEY BROTHERS: Lafayette, Ind., Feb. 1-6.
GRANDINE CLARKE AND HAKE: Orangeburg, S.
C., 11. Branchville 12.
C. G. SUNN AND CO: Paris, Tex., Feb. 1-6.
Spartan 1. Gainesville 2. Fort Worth 3. Terrell 4.
Mimosa 5. Tyler 10. Waco 11. Hillsboro 12. Temple
13.
CARRENS: Philadelphia, Pa., Sept. 1-6. indefinite.
CLEVELAND: Winneapolis, Minn., 1-6.
GODFREY: ELIJAH AND SCHILLING: Frankfort,
Ky., Feb. 1-6. Paris 2. Mt. Sterling 3. Hunting-
ton 4. Irondequoit, O., 6. Portsmouth 7. Chillicothe 8.
Washington 9. London 10. Belletontown 11.
Springfield 12.
TODD: Jackson, O., Feb. 1-6. Wilmington 4. Day-
ton 5. Middlebury 6.
TOMAS BROTHERS: Lynchburg, Va., Feb. 1-6. Nor-
folk 2. Richmond 3. Goldsboro 4. Raleigh 5.
Wilmington 6. Charleston, S. C., 7. Savannah, Ga., 8-12.
GUY BROTHERS: Charleston, W. Va., Feb. 1-6. Wil-
chester 2. Va. 3. Harrisonburg 4.
LEW DUCKSTADER: Philadelphia, Pa., Feb. 1-6.
Albany, N. Y., 11-12. Troy 13.
PRIMROSE AND WEST: Newark, N. J., Feb. 1-6.
Trenton 14.

MISCELLANEOUS.

BOSTON (D. M.) EQUINES: Wheeling, W. Va.,
Feb. 1-6.
CLARK BROTHERS: CIRCUS: Opelousas, Ala., Feb. 1-6.
ELIZA PERKINS: Listowel, Ont., Feb. 1-6. Windsor 2.
Clinton 3. Goderich 4. Toronto 6. Boston, Mass., 8.
Philadelphia, Pa., 9.
FOOTES AND DOYLE: MIDGETS: Salt Lake City,
Utah, Feb. 1-6.
GEORGE MUNIZ: Kalamazoo, Mich., Feb. 1-6.
HOWARTH HIBBERDS: St. Johns, Feb. 1-6. Oswego 2.
SELLARS: Philadelphia, Pa., Nov. 1-6. indefinite.
PROF. HERRMANN: Detroit, Mich., Feb. 1-6. Buffal-
ton, N. Y., 1-6. Rochester 2. 11. Syracuse 12. 13. Phila-
delphia, Pa., 14-15.
PROF. J. VERDELIE: Binghamton, N. Y., Feb. 1-6.
SMITH AND GORDON: Winchester, Ind., Feb. 1-6.
Garrett 2. Sturgis, Mich., 6. Warsaw, Ind., 8. Lan-
gangport 10. Arcola 11. Rochester 12. Valparaiso 13.
Ligonier 14. Three Rivers 15. Constantine 16. Con-
lumbia City, Ind., 17. Auburn 18.
W. W. DAYTON: Williamstown, Mass., Feb. 1-6.
Pownal, Vt., 11-12. Adams 13-14.

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Donald, for the production of Amnesia in
sensitive teeth requiring to be filled.

On chemical analysis, I find it contains nothing
which can injure any portion of the dental struc-
ture.

I have seen its application to cavities in very sen-
sitive teeth, in different persons, and observed that
within a few minutes after its employment the
teeth were thoroughly excavated in the usual man-
ner, and filled with gold or cement, without the
slightest pain to the patient.

The action of this potent agent was limited to the
teeth to which it was applied.

Moreover, no injurious or disagreeable effects
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I therefore commend to the Medical Profession
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Prof. Chemistry, Toxicology, and Medical Jurispru-
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ment of Facts Culled From
the Decision of**

JUDGE WM. F. WALLACEOf the Superior Court of California.

In spite of the publication of a jolly telegram from George W. Lederer's attorneys, which was inserted in the Dramatic News, claiming that the sale of U & I to me only included the costumes and scenery, I beg to inform managers, and the theatrical profession in general, that the court records of the Superior Court of California, a certified copy of which is on file in New York City, and is open for examination, will show that at the Receiver's Sale in San Francisco, I purchased all the

Right, Title and Interest

of the firm of Herrmann and Lederer in

U & I

together with all

Scenery, Costumes, Properties and Contracts,

both with theatres and the members of the company.

It was stated in open court by the Receiver, Wolf F. Falk, that the manuscript had been lost and could not be delivered but the

Right and Title to the Manuscript

was sold regardless of its delivery.

At the first sale, the attorneys for George W. Lederer bid the prop-
erty in for the sum of \$1,250. The terms of the sale were Spot Cash, in
U. S. Gold Coin. But at their earnest request, and with the consent of
Mr. Herrmann's attorney, Mr. Henry C. McPike, Judge Wallace granted
them a delay of 24 hours to give them time to receive the money from
George W. Lederer, in New York.

At the expiration of that time, the money not being forthcoming,

Judge Wallace Ordered a Second Sale

of the property under the same terms and conditions as the previous sale,
and it was duly advertised in the San Francisco daily papers as required
by law.

At this sale I

EDWARD L. BLOOM,

not Blum, purchased the property and paid for it Spot Cash in U. S. Gold
Coin, and the Court ratified the sale. The facts stated above can be sub-
stantiated by an examination of the Court Records, and are not published
as alleged telegrams from attorneys.

The Company is now in my possession and under my control, and is
filling all its dates and obligations under the immediate direction of the
well-known manager.

MR. JACK BARNITT.

Talk and bluff are cheap: the proof of the pudding is in the eating.
If George W. Lederer is still the sole owner of U & I why does he not
dispossess me from the property?

All managers holding contracts for the production of U & I, which
will hereafter be known as

HERRMANN'S U & I,

can have them ratified by addressing me.

I hereby give warning to all managers that I am Sole Legitimate
Owner of U & I, and will hold them responsible for allowing its produc-
tion in their theatres by any other company than the one headed by
Mr. John T. Kelly and under the direction of Mr. Jack Barnitt.

Very respectfully,

EDWARD L. BLOOM,

PERMANENT ADDRESS.

Herrmann's Theatre. - - - New York City